Find the lines that indicate the flow of the body

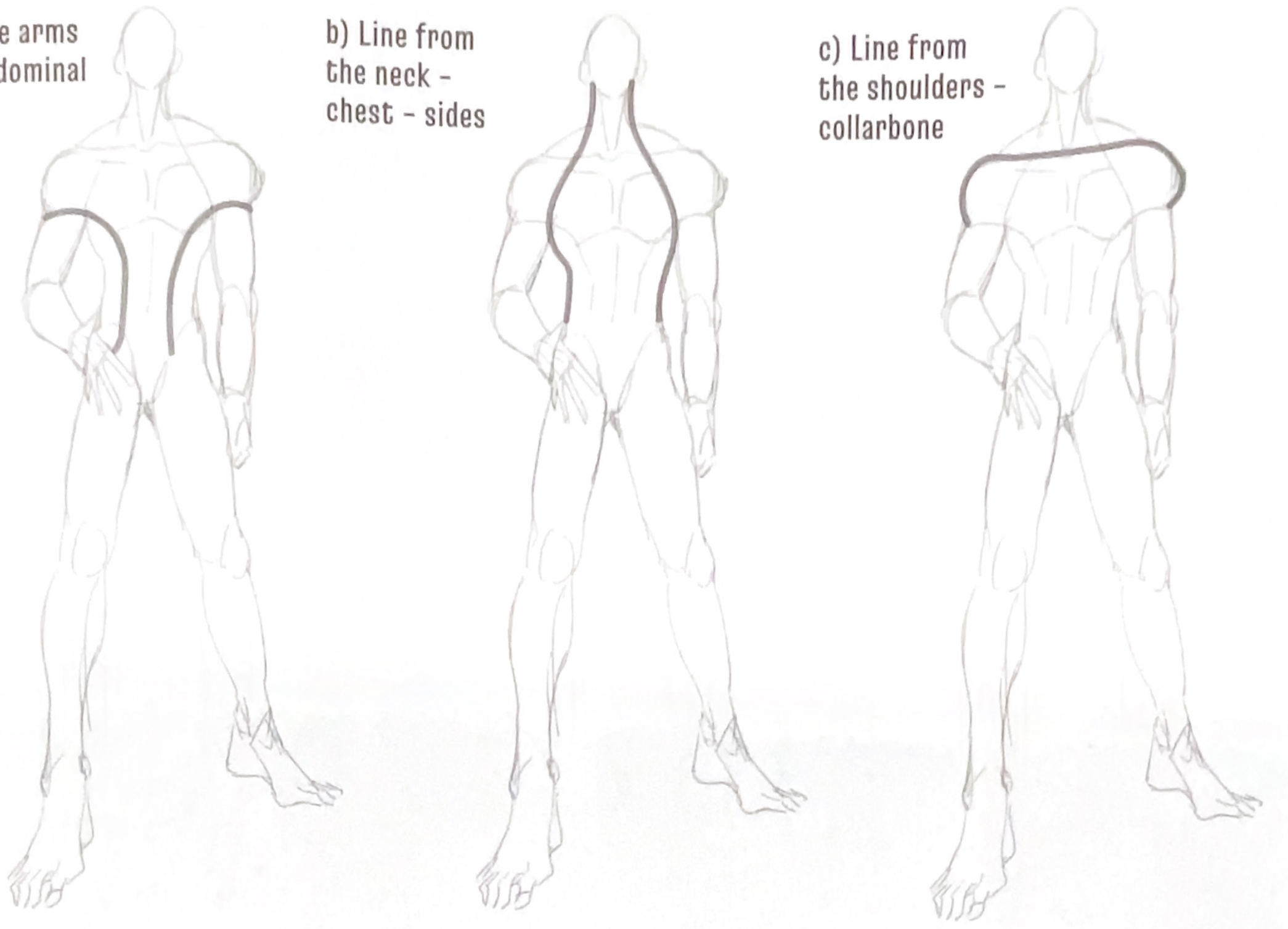
The key point to quickly drawing a natural pose is to find the continuous body lines.

*For me, these lines are ironclad examples of continuous lines that connect body parts. There are many other examples of these lines.

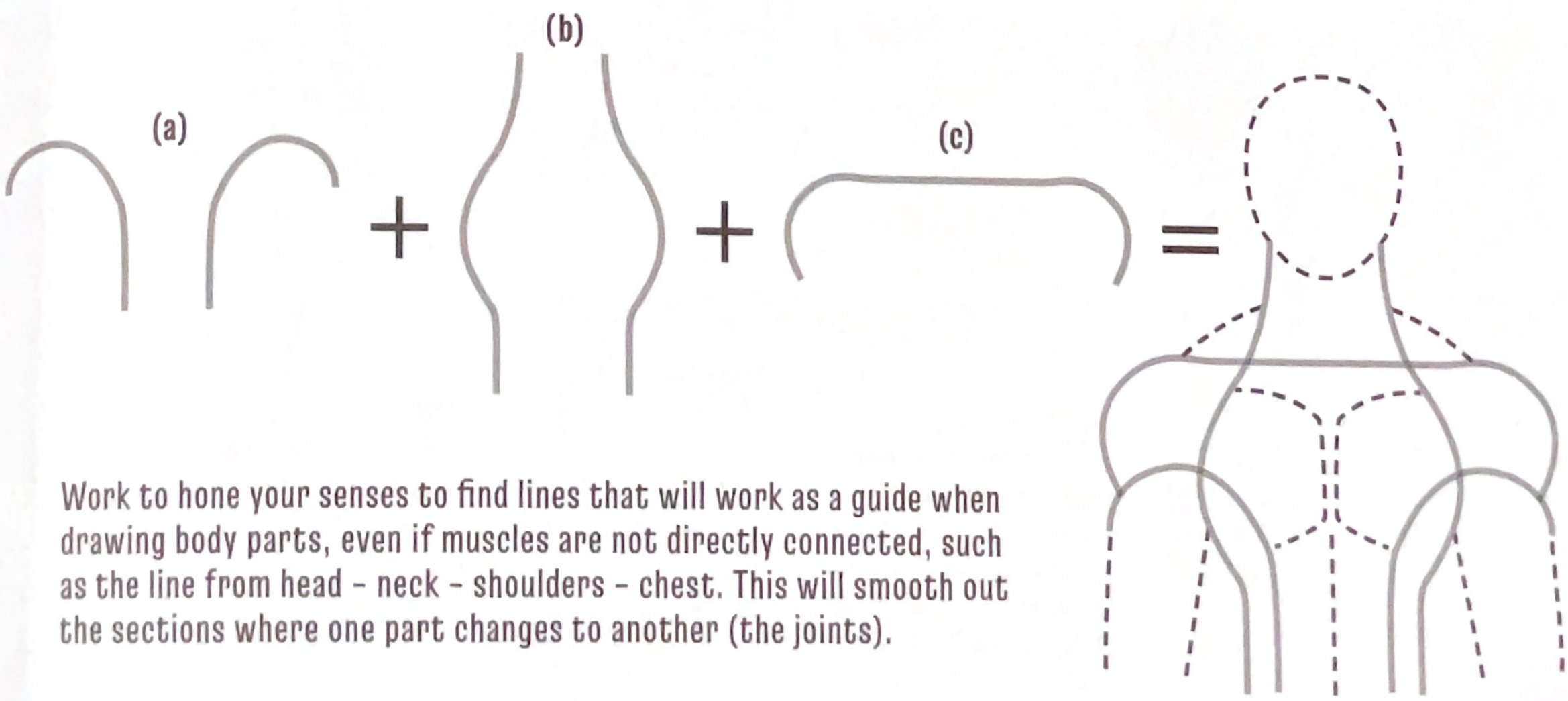
a) Line from the arms - chest - abdominal muscles

b) Line from the neck - chest - sides

c) Line from the shoulders - collarbone



The flow in the shape of the body becomes visible when these three lines are layered



Work to hone your senses to find lines that will work as a guide when drawing body parts, even if muscles are not directly connected, such as the line from head - neck - shoulders - chest. This will smooth out the sections where one part changes to another (the joints).

Have a go at actual drawing from the next page onwards!

How to Draw a Male Standing Pose

Viewed from a position directly in front and level with the ground

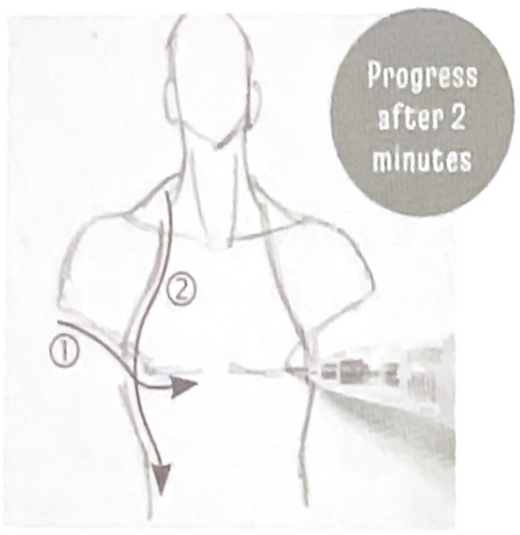
1 Start with the head. This is a simple standing pose, so start drawing from the top down. The viewer's eyes are about level with the character's hips.

2 Adjust the width of the neck depending on the physique. Drawing the neck of a muscular male to be the same width as the head creates a cool look.

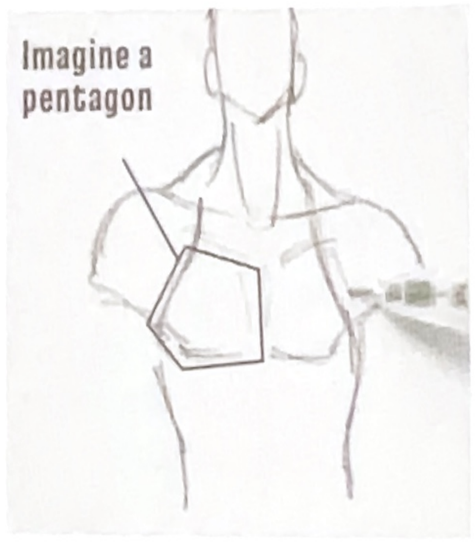
3 Don't simply learn the position of muscles and bones, but draw so as not to interrupt the flow of the body where parts connect.

4 Add the shoulders as if fitting them onto the hollows created in the lines previously drawn from the neck to the pectoral muscles.

Connect the lines that indicate the flow of the body!



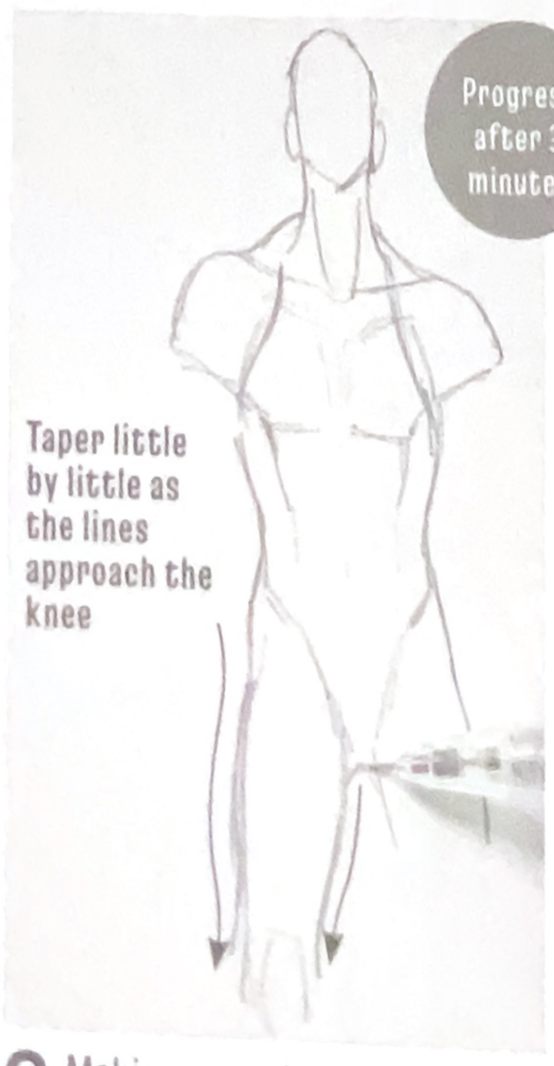
5 ① Extend the line where the shoulder meets the upper arm to connect to the pectoral muscles. ② In the same way, make the line flow down to connect to the torso.



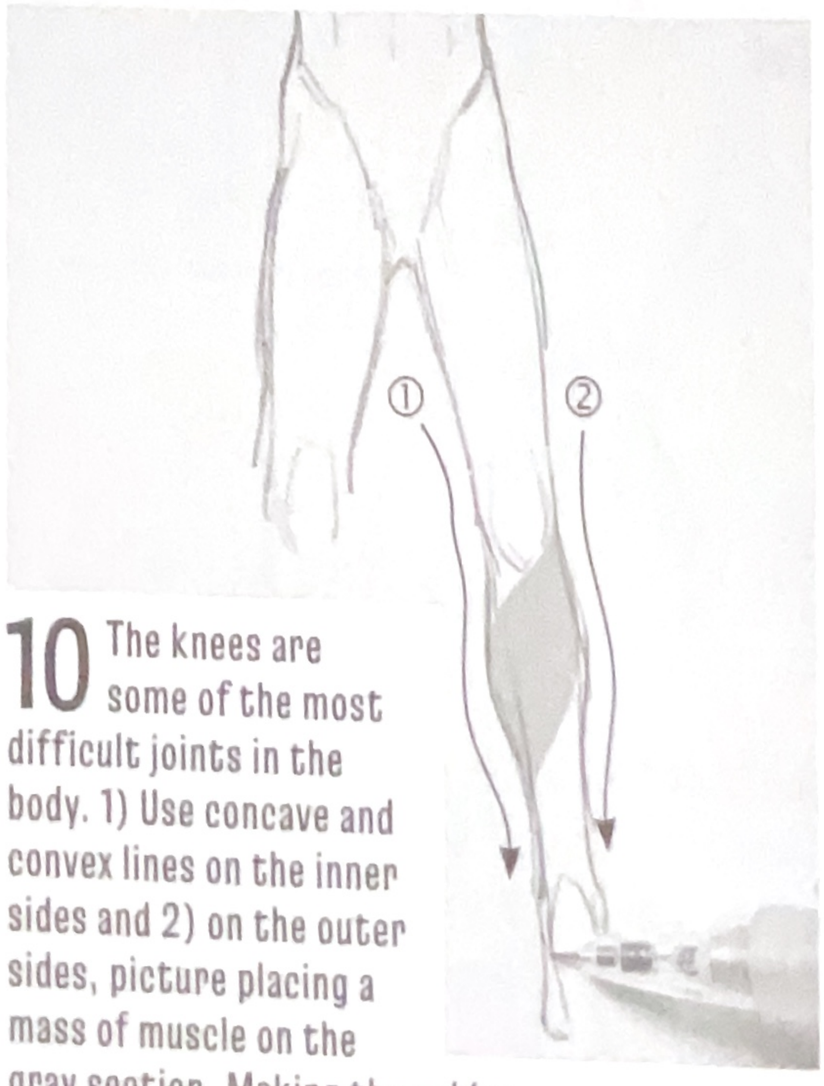
6 Joining the lines that extend from the shoulders and neck to the pectoral muscles makes it easier to draw pectoral muscles with a well balanced shape.

7 Branch out the line that extended from the shoulders to the pectoral muscles so that it forms the line outside the abdominal muscles.

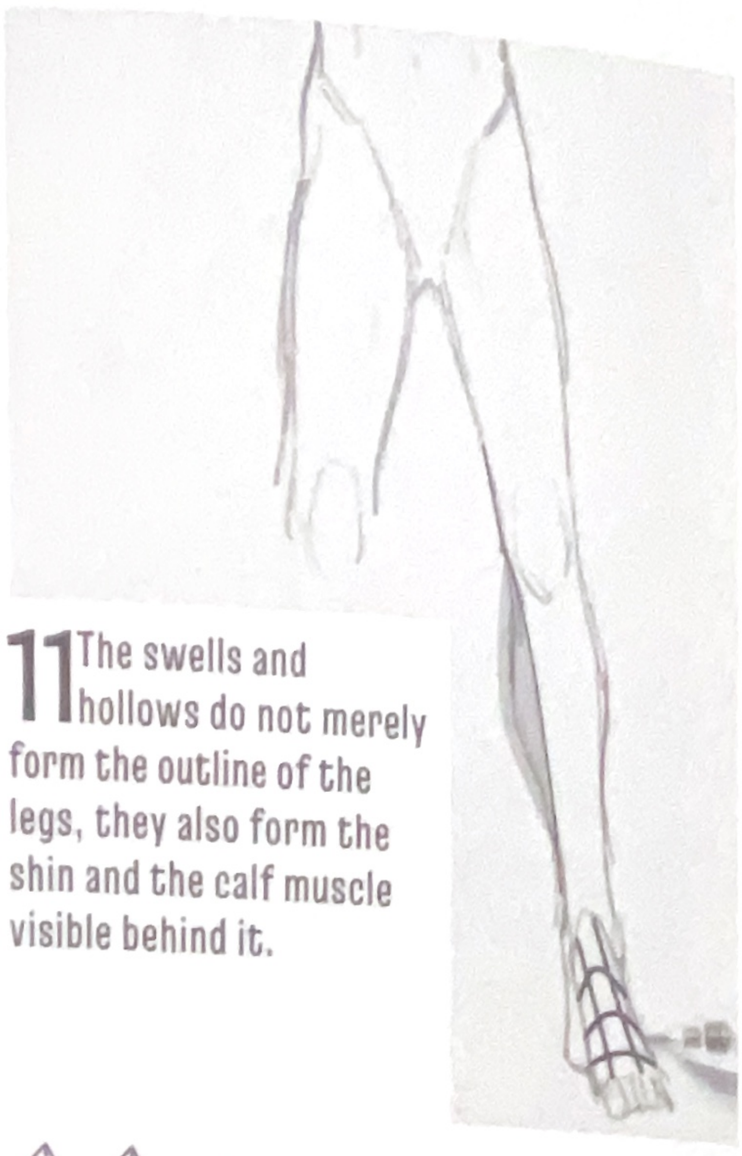
8 The line from the torso directly extends to the legs. Don't worry too much about the ratio between the torso and the legs, just go with what you think looks balanced.



9 Making sure the buttocks don't swell out to the sides, used smooth, curved lines to bring out tautness in the thighs.



10 The knees are some of the most difficult joints in the body. 1) Use concave and convex lines on the inner sides and 2) on the outer sides, picture placing a mass of muscle on the gray section. Making the ankles narrow creates variance between the ankles and the calves to create firm, attractive legs (explanation of the legs continues in step 11).

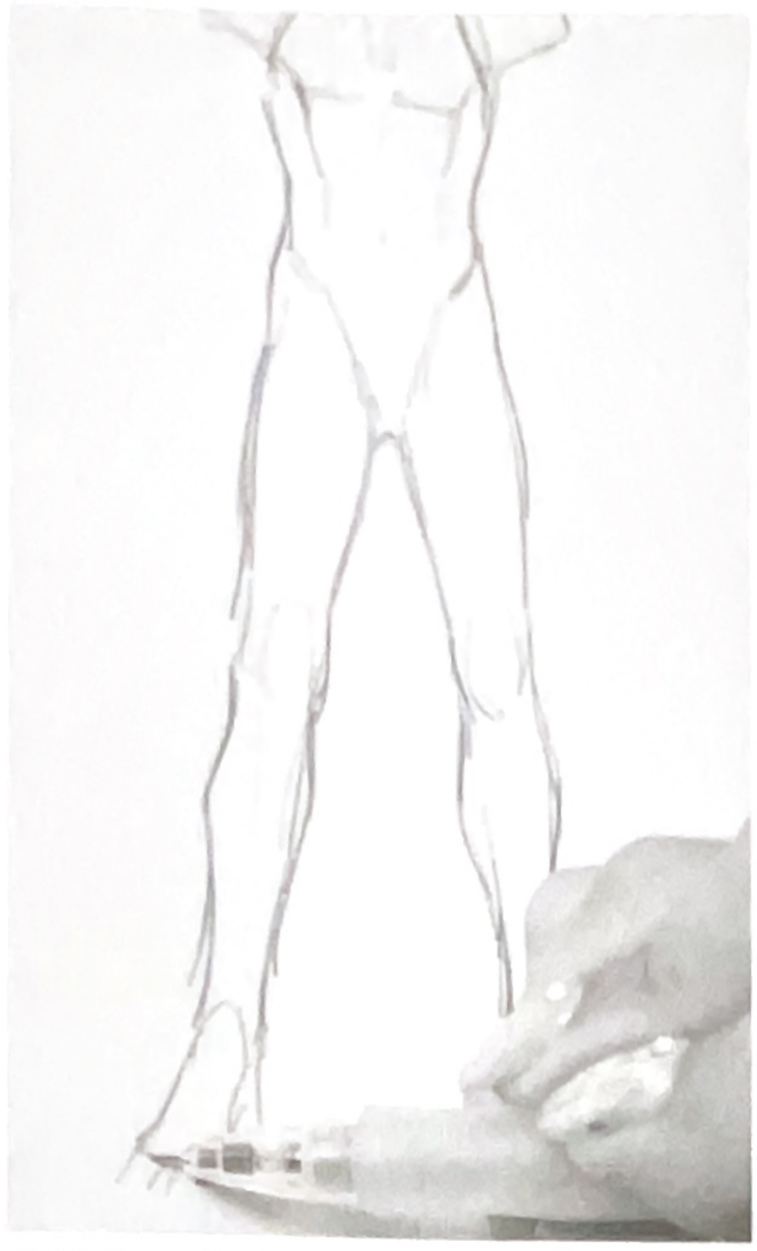


11 The swells and hollows do not merely form the outline of the legs, they also form the shin and the calf muscle visible behind it.

For the foot, picture a triangular pyramid. The instep is higher on the big toe side than on the little toe side.

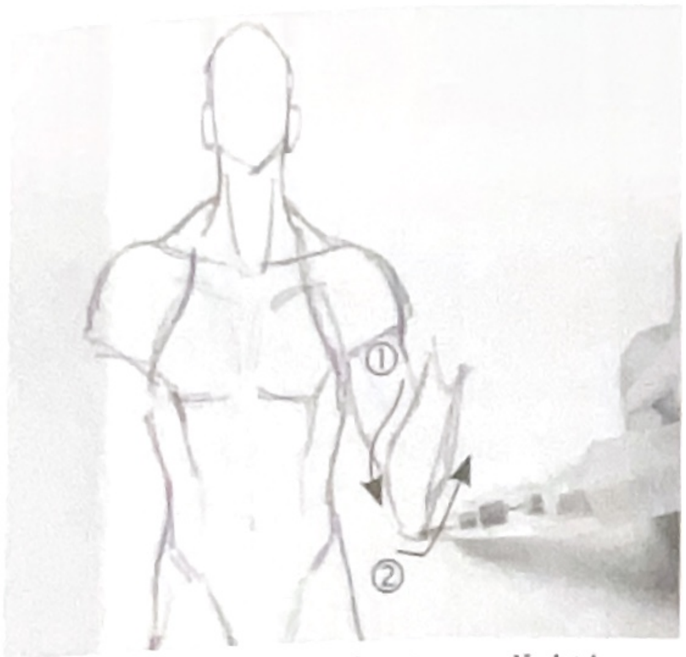
Keep drawing, adding in variations

12 I drew the right leg with swells and hollows the same as the left leg, but somehow the outer side, which was meant to be smooth, ended up bumpy. I left it like this momentarily to continue drawing. I'll explain why later...

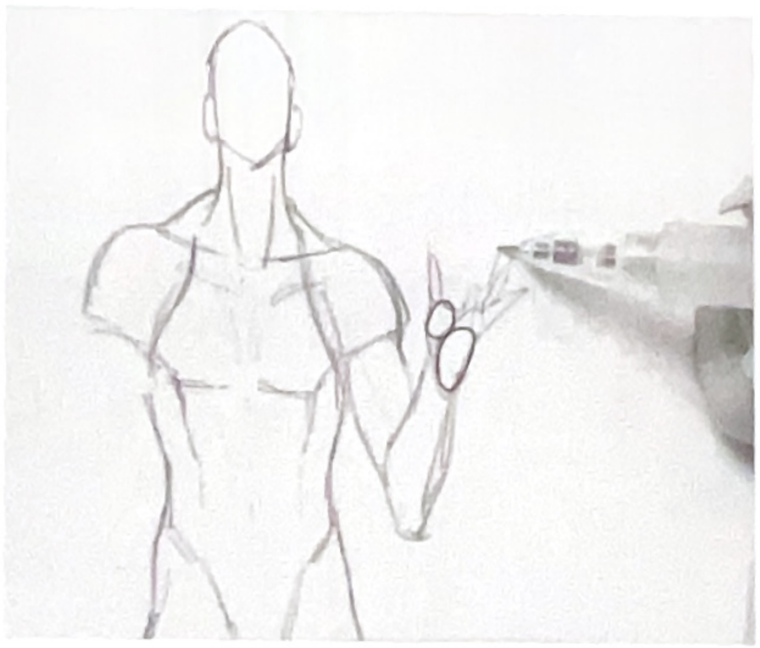


13 Draw the foot, imagining a triangular pyramid as for the left foot. Don't worry too much about symmetry between the feet.

14 The foundation for the lower body is completed, so draw in the arms that were left out.



15 ① The arms are bent, so slightly broaden them to show the muscle is being pressed down. ② Make the elbow sharp and bony. The variance between 1 and 2 creates rhythm and, in the same way as for the legs, creates taut, cool arms.



16 It's not only the fingers but also the palms that are often in motion. Clearly separating the muscles of the thumb and pinky sides creates the impression that the palm is tensed.

17 Follow the flow created up until now to draw the right arm. Slightly exaggerate the division created by the joint.

Completion of quick rough sketch

18 The rough sketch is complete.

The reason for not correcting the right leg to look like the left leg in step 12

- ☆ I didn't want to interrupt the flow of the pen.
- ☆ Looking at the overall picture, it didn't bother me too much.

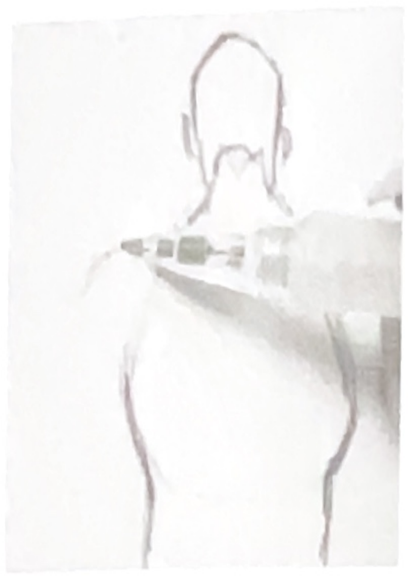
It's also because it is a rough sketch, but even if it were a line drawing, these kinds of judgments allow you to create flow in the body parts and the pen strokes and to keep drawing with a sense of rhythm.

Draw the rear view of the male example created on page 32

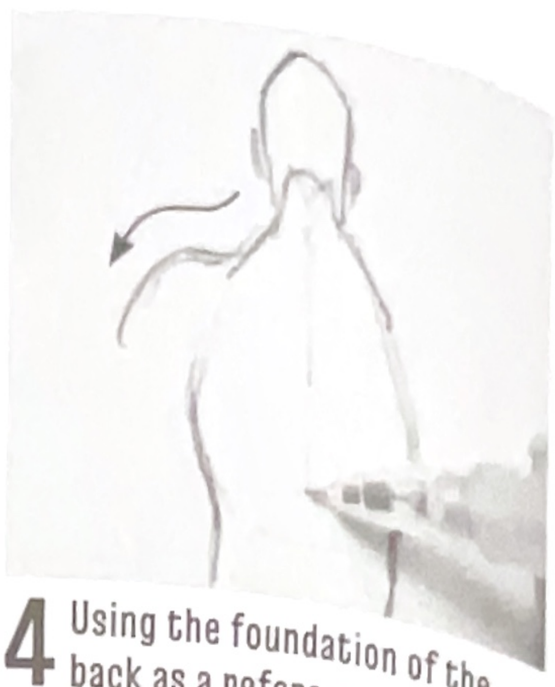
Rear view: viewed from a position level with the ground

1 Draw the back of the head, imagining the skull firmly positioned on the neck.

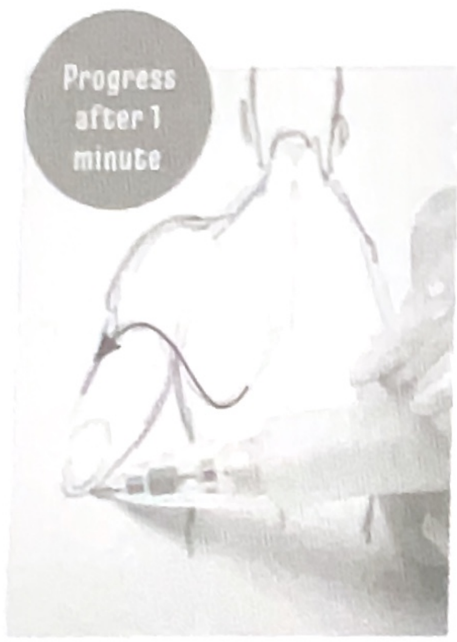
2 Start not with the muscles, but by lightly sketching the foundation for the back. Creating a foundation makes it easier to visualize a broad, masculine back.



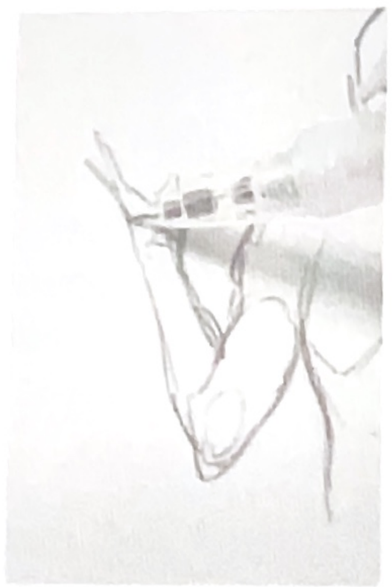
3 Draw in the taut waistline. The mass from the back to the waist forms the axis of the physique, so adjust it according to the type of character you have in mind.



4 Using the foundation of the back as a reference makes it easier to determine the position and width of the shoulders. Add in a line with inflections to show the bumps created by the spine to capture the median line that runs down the center of the body's surface.



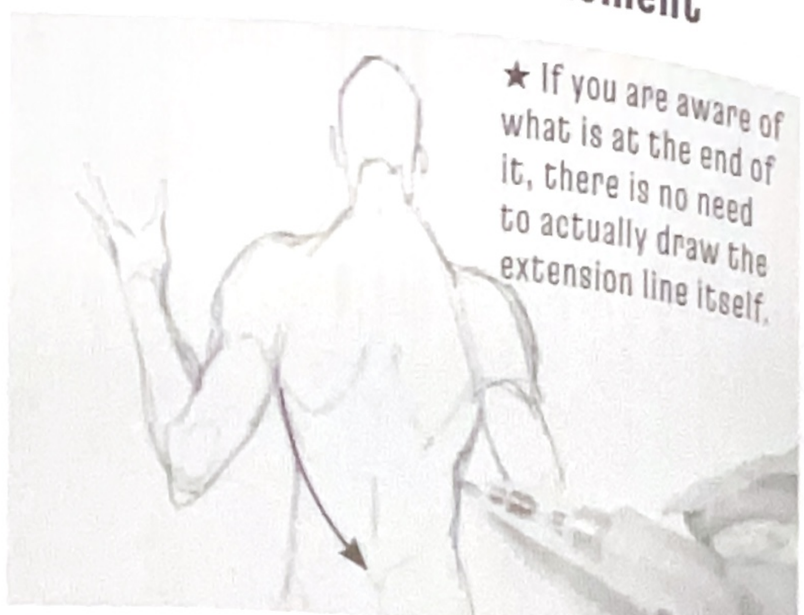
5 For the join between the shoulders and upper arms, visualize an extension of the shoulder blades to create a fluid line. Be careful not to draw unnecessary lines of random muscle.



6 The elbow doesn't bend out directly to the side naturally, but rather slightly forward of the body. This is key for creating a sense of solidity.

7 Draw in the right arm as per the left, keeping the flow in mind.

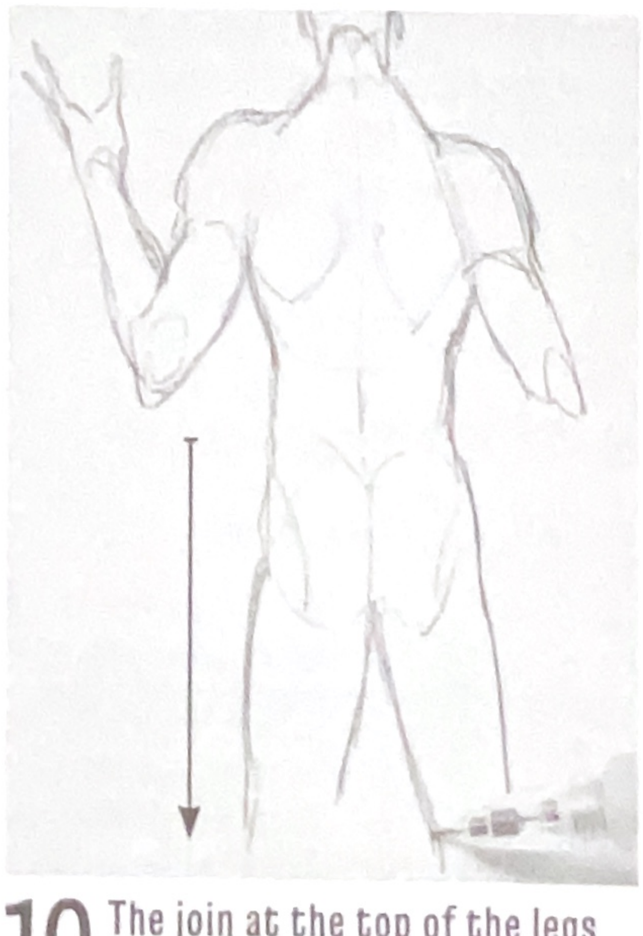
Before completing the right hand, return to the back for a moment



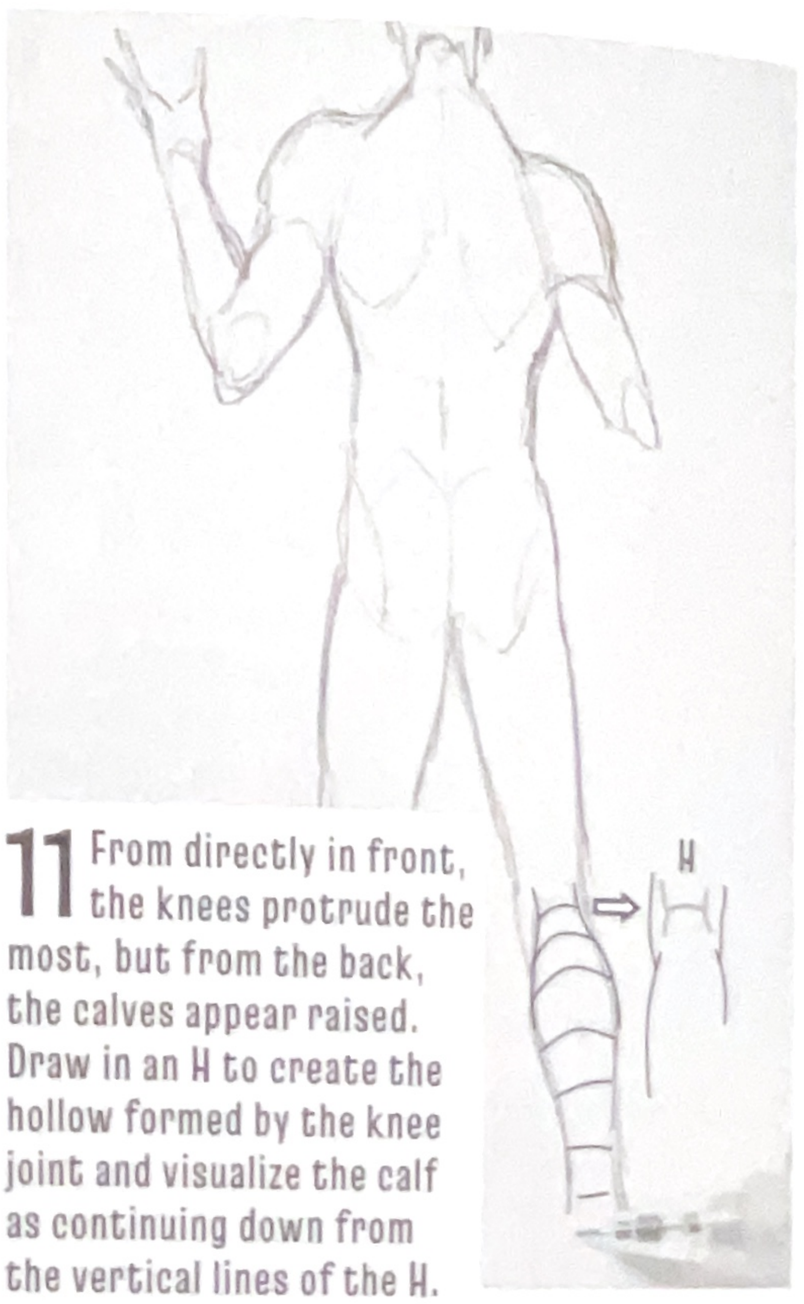
★ If you are aware of what is at the end of it, there is no need to actually draw the extension line itself.

8 Use the foundation for the back that you first drew and place the join of the buttocks at the end of the line that extends from the underarms along the outline of the body.

9 Male buttocks are less ample than those of women and have slight dimple-like hollows at the sides. Make sure they don't spread out to the sides.



10 The join at the top of the legs is hidden by the buttocks, so adjustments need to be made to create legs of a well balanced length. In order to achieve the same balance as in the front view, use the length from the hips rather than from below the buttocks as a guide.



11 From directly in front, the knees protrude the most, but from the back, the calves appear raised. Draw in an H to create the hollow formed by the knee joint and visualize the calf as continuing down from the vertical lines of the H.

The Achilles tendon creates a cool rear view!

Progress after 3 minutes

12 Bring the curved line from the calf to the ankle slightly inwards and position the Achilles tendon above it. Don't simply sketch in lines randomly, but consider the flow as you draw.

What a randomly placed Achilles tendon looks like

Just as for the shoulder blades, don't be sloppy when creating form.

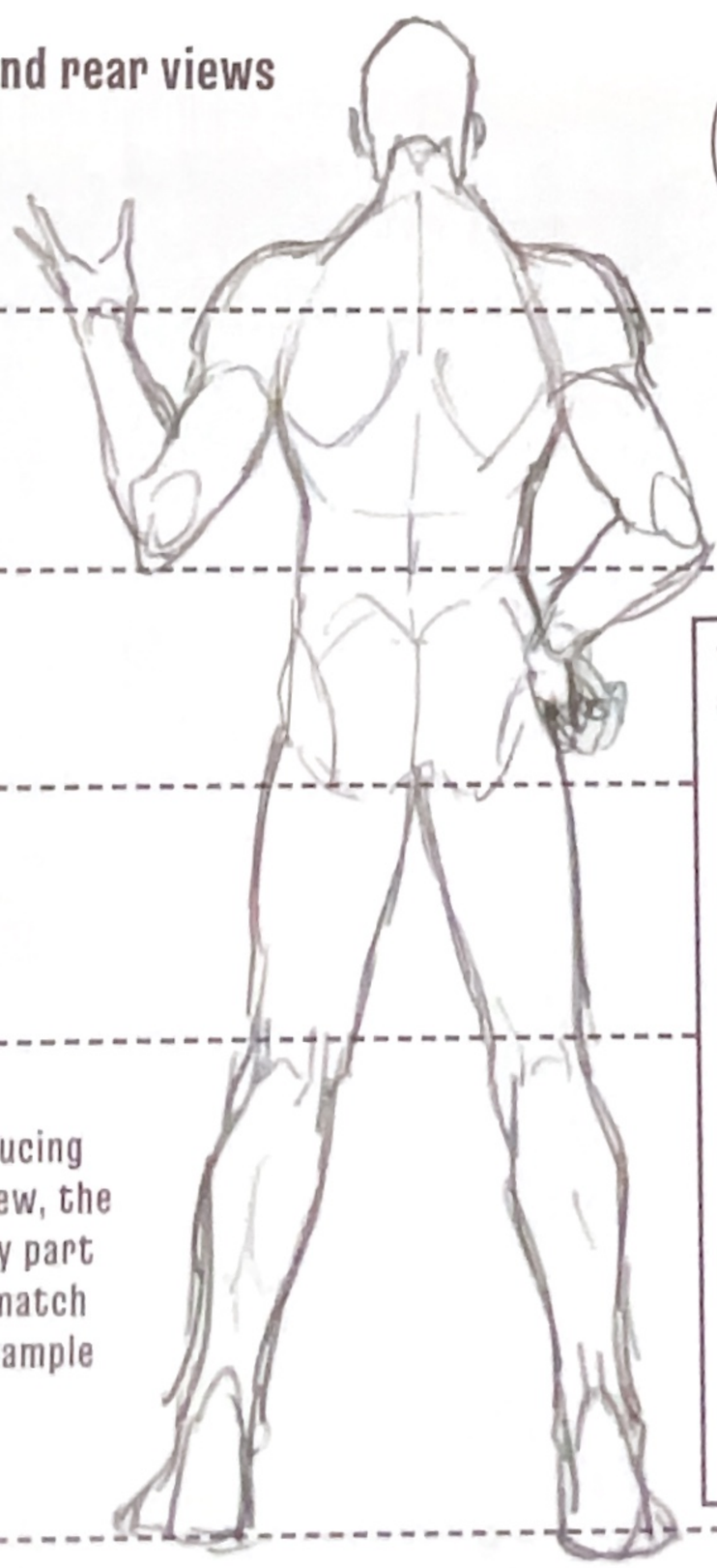
13 Work directly down to the heel from the Achilles tendon. Capture adjacent sections of the body in a big lump rather than as individual parts.

14 The lower body is complete, so move on to the right arm. Be conscious of the sense of solidity formed when the elbow is bent not out directly to the side of the body but protrudes behind the back.

15 Draw the hand so it sits on the hollow at the hips.

Completed front and rear views

Completed in 4 minutes



16 While producing the rear view, the ratio of each body part was adjusted to match the front view example drawn earlier.

What randomly drawn shoulder blades look like

Thinking it will be fine to just mark in shoulder blades on the back with a ∧ shape for the time being results in lines that appear forced and don't blend in to the body.

From the next page, draw these standing poses from vantage points below and above ground level

★For difficult poses from viewpoints below and above ground level, explore the positional relationship in the draft sketch and then draw the finished work.

A Manga Sketch in 5 Minutes: Front View, from Below

Time to produce: 7 minutes = Draft: 3 minutes +
Finishing touches: 4 minutes

*This sketch is actually completed in five minutes, including the draft and finishing touches. The time taken to stop work and photograph it is also counted, which is why slightly more time was needed.

1 Start from the head.

Draft sketch

3 Smoothly connect the neck area.

2 Roughly start sketching in the head and the body to get a broad understanding of their relative positions.

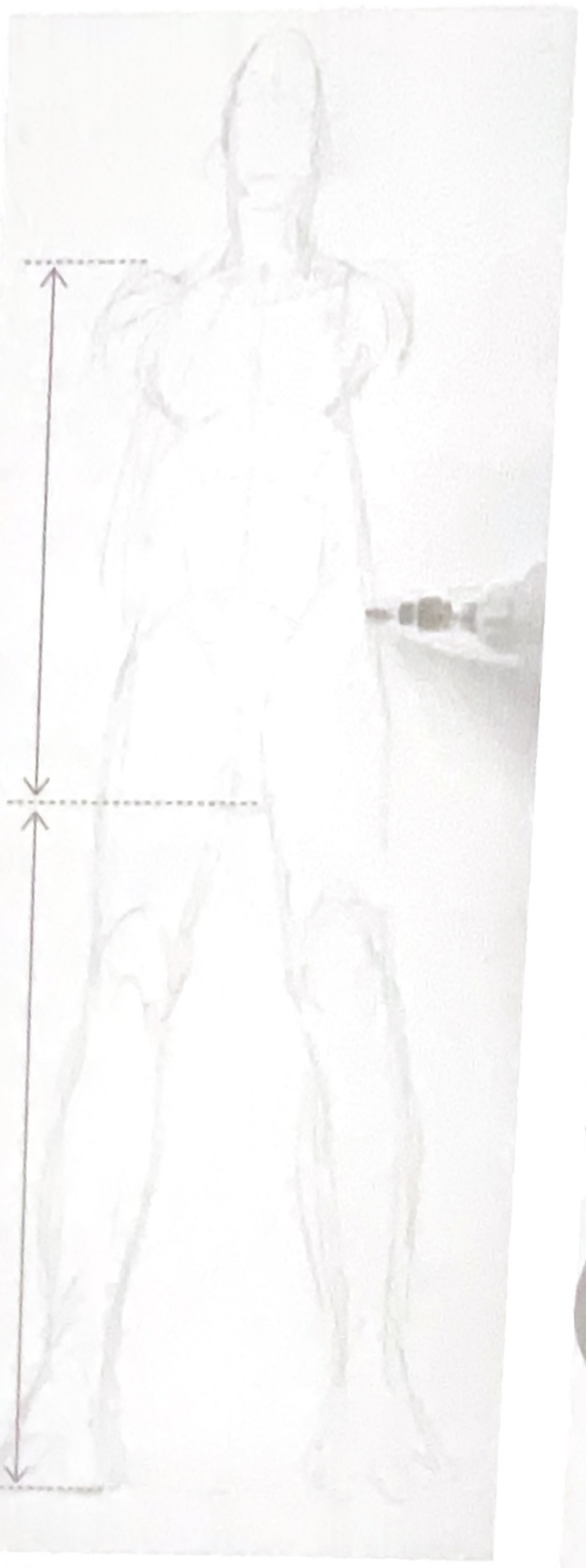
4 Don't worry too much about the ratio between the upper and lower body while drawing in parts that indicate that the viewer is looking up.

Run curved lines over the body to create depth.

5 Bring out roundness in joints such as the knees.

6 Making the area below the knee slightly longer than the area above it creates the effect of looking up.

2 Decide on the ...the ears.



7 When drawing a figure from below, there is no set ratio between the upper and lower bodies, so just give it rough consideration—being aware enough of it to make the legs appear long is sufficient.

8 Sketch in the upper arms.

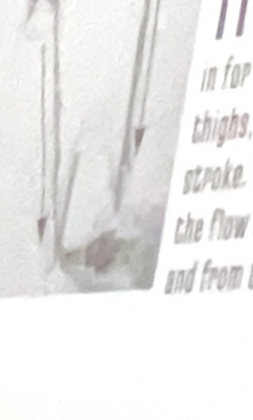
9 Place the forearm over the top and express the thickness that would be seen when looking up from below.

10 It's easy to express thickness and angles in the joints. Be aware of roundness and depth when drawing them.

11 Round out the entire body. Look at the overall figure to make sure no body part is overly long as you continue to draw.

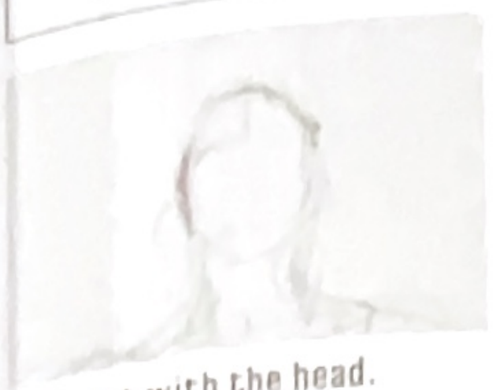
6 Work in the deltoid muscle on the right shoulder.

7 Confi... that le... are balance... right side.

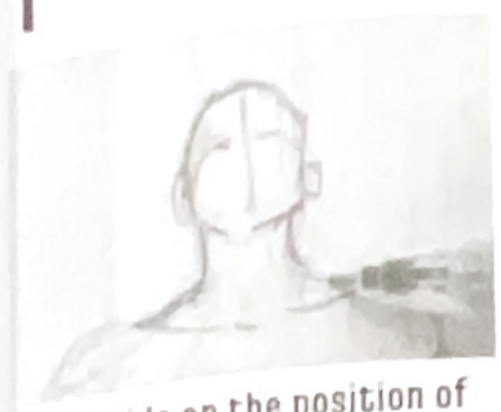


11 Pick out attract... those that you ... in for the draft sketch... thighs, make sure to us... stroke. Work so as not t... the flow from the thigh t... and from the knee to the a...

Finished sketch



1 Start with the head.

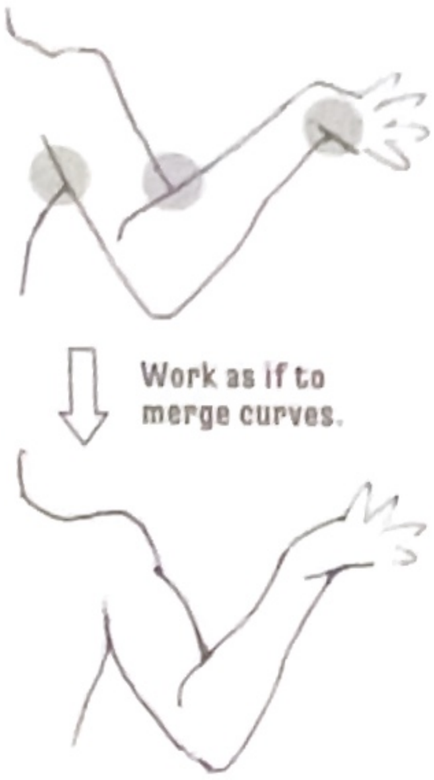


2 Decide on the position of the ears.

Key Point

Make sure not to trace over the draft sketch lines too much. Visualize the flow of the finished lines as you draw them, referring to the draft sketch lines purely as auxiliary lines that serve as guides. Being too careful about each individual part reduces the momentum in the line and tends to make for an unpolished overall impression.

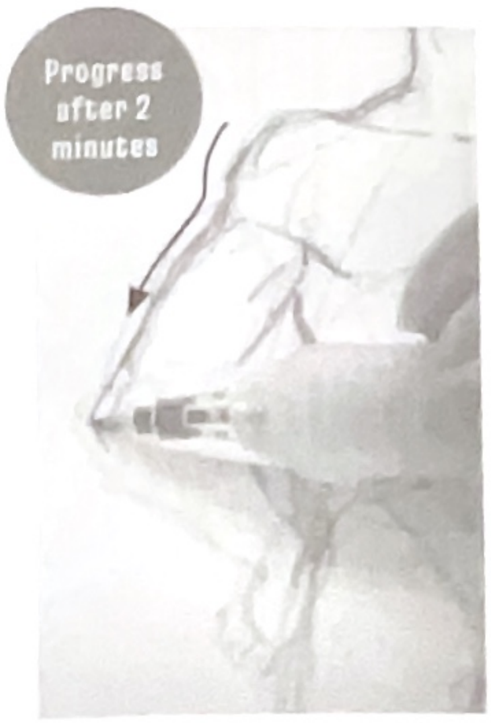
3 Add in the texture of the muscles which were not added at the draft sketch stage. Use curved lines so that the lines from each body part don't extend straight out and cross into each other.



4 Flesh out the fingers that were sticks at the draft sketch stage.

5 For detailed parts, drawing them as if "draft sketch = skeleton" and "finishing touches = adding flesh" will improve efficiency.

6 Work in the deltoid muscle on the right shoulder.



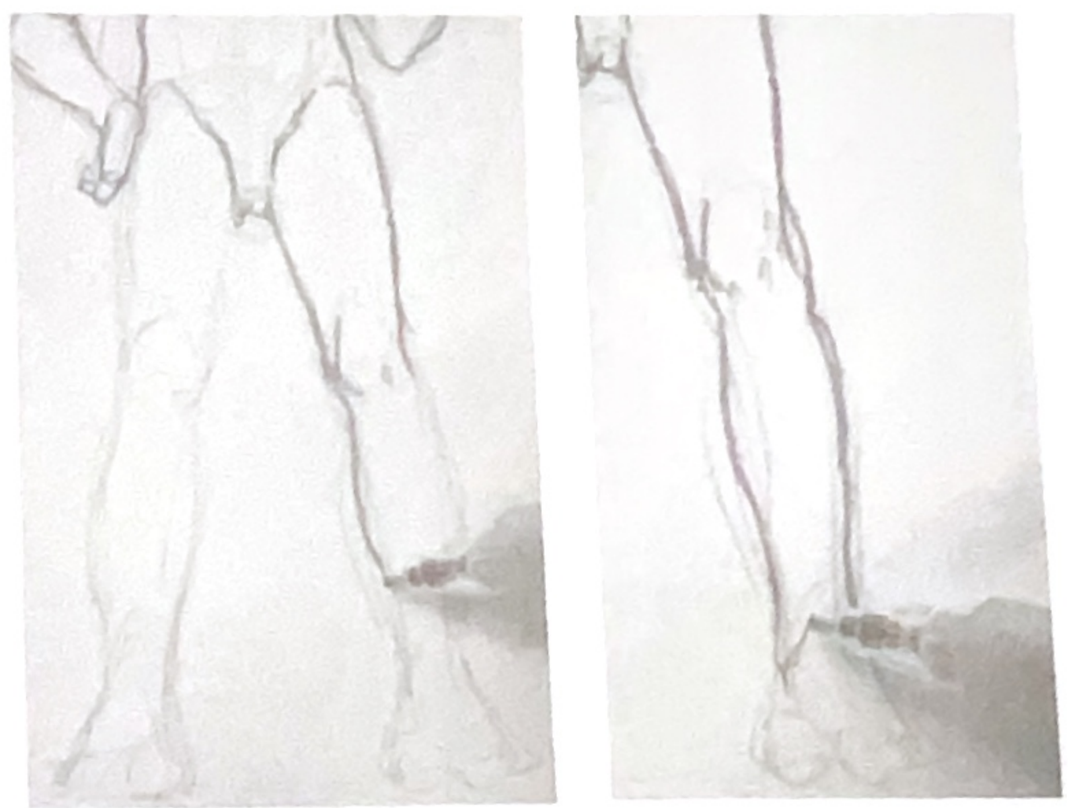
7 Continuously checking that left and right are balanced, draw in the right side.

8 Make sure that the muscle quality and arm length doesn't turn the figure into a totally different character.

9 The legs don't sprout suddenly from the crotch, so as you draw, keep in mind the range of motion at the point where they join the body. This is also a trick for making the legs look long, so it's particularly important when drawing a figure viewed from below!

10 Be aware of the buttocks that can just be glimpsed beyond the crotch.

11 Pick out attractive lines from those that you roughly sketched in for the draft sketch. For the thighs, make sure to use one smooth stroke. Work so as not to interrupt the flow from the thigh to the knee and from the knee to the shin.



12 As the figure is viewed from below, the section of the legs from the knees down is on the long side, but make sure they don't look completely different from the section above the knees by drawing in each part such as the calves, ankles, ankle joints and so on carefully.

13 Make the instep bony to bring out thickness and rigidity.

16 Draw the shank, keeping in mind that a bone runs through it. Make the shank and instep bony and rigid with only a light layer of muscle.

17 Toes are quite long. Drawing them in properly makes for strong feet.

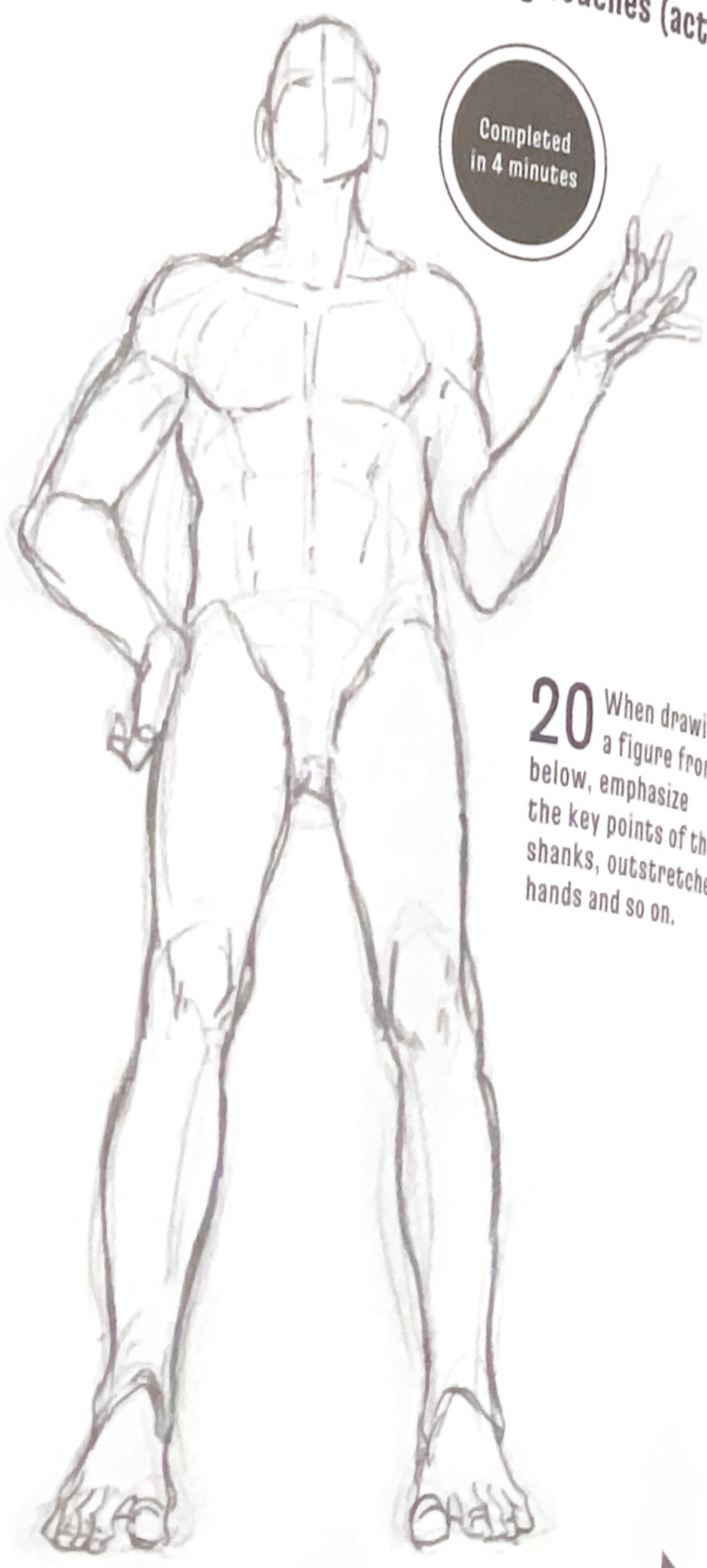
18 Capture the outer ankle joint.

19 Add in the pectoral and abdominal muscles, again rendering hollows and swellings rather than using lines.

14 Take care when drawing the knee not to draw "lines" but rather "hollows" and "protrusions."

15 The right leg doesn't have to be drawn in complete symmetry with the left. As long as has the "qualities" of a leg and both right and left legs look like they belong to the same person, it's fine.

Completion of sketch with finishing touches (actual size)



20 When drawing a figure from below, emphasize the key points of the shanks, outstretched hands and so on.

Next, draw this example from an even lower angle

Front View, Extremely Low Angle

Time to produce: 8 minutes = **Draft:** 3 minutes + **Finishing touches:** 5 minutes

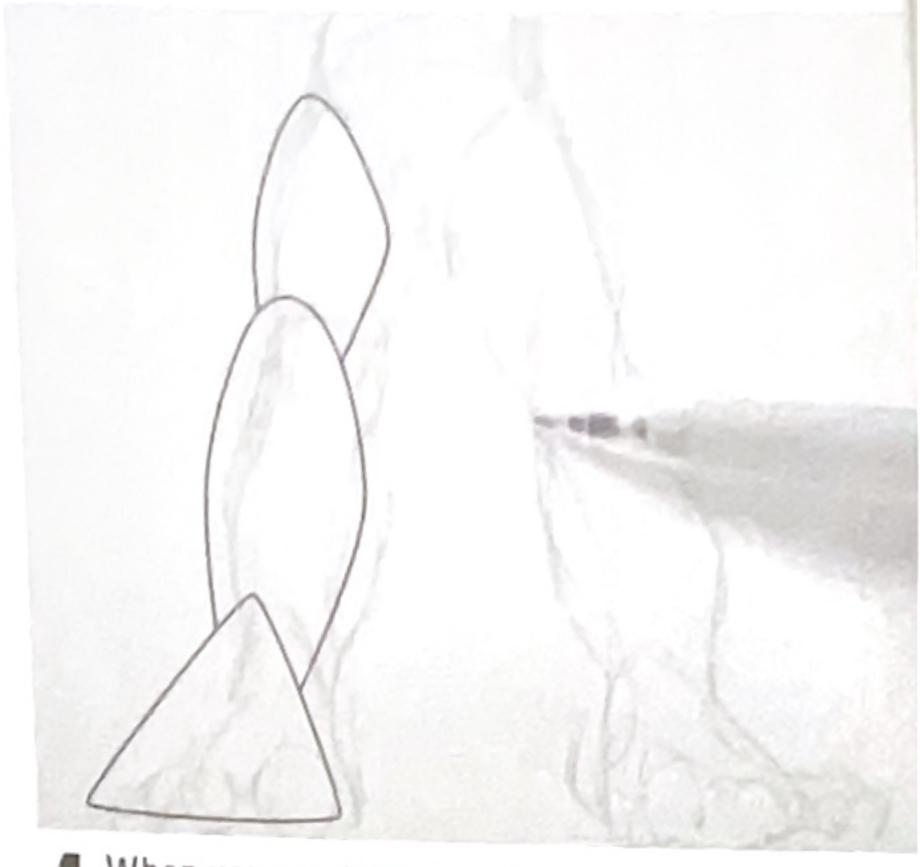
Draft sketch

1 Start by drawing the head, then slightly exaggerate the width of the shoulders and tapering of the waist.

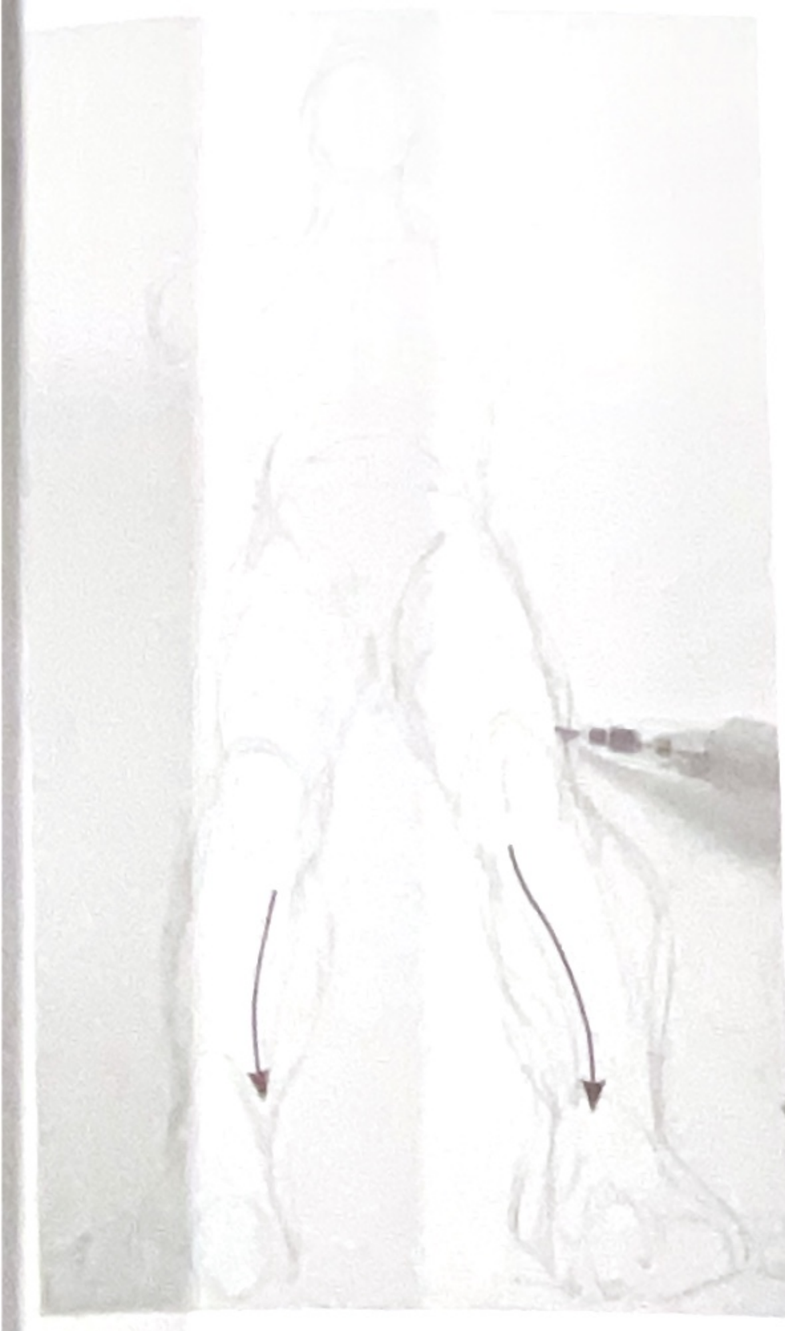
2 Even when balance is exaggerated, don't forget the presence of each individual body part.

3 Capture the litheness of the muscle form using curved lines.

Exaggerate the balance of the body parts

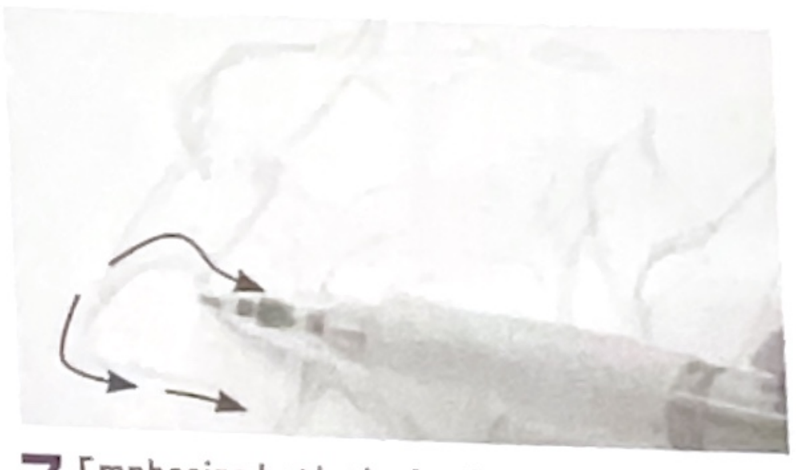


4 When you want to create an imposing feeling, be bold with the legs that form the foundation!

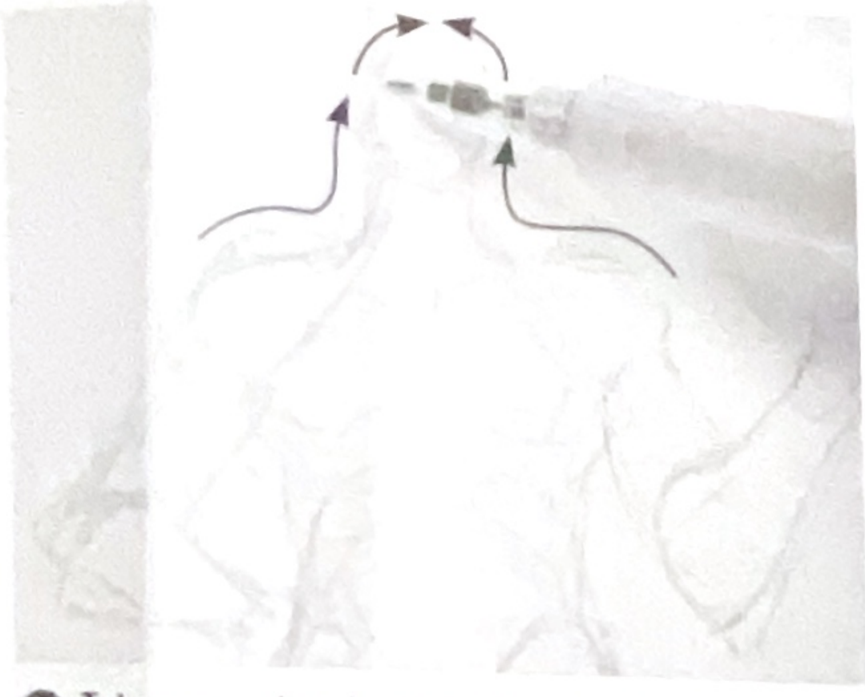


5 Draw the legs so that they both have the same sense of momentum. Go all out with the shanks so that the flow of the body is reflected despite the imposing appearance.

6 Add nuances of strength and weakness in the line from where the joint presses the muscle down to the wrist.

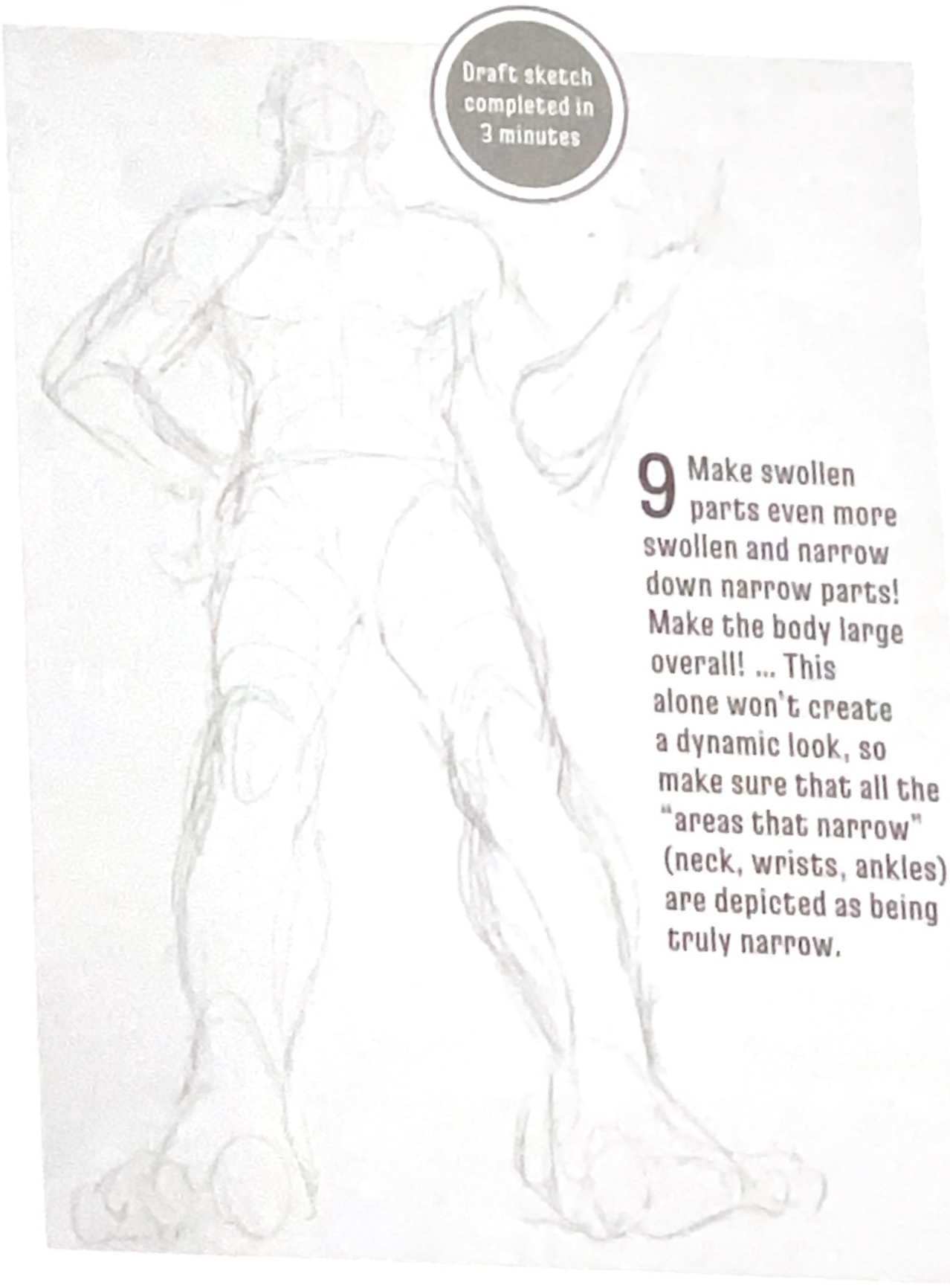


7 Emphasize both the boniness of the elbow and the fleshiness around the joint.



8 Take care when it comes to the shoulder width, the distance from shoulders to head, the size of the head and so on to bring out the sense of deformity created by the low vantage point.

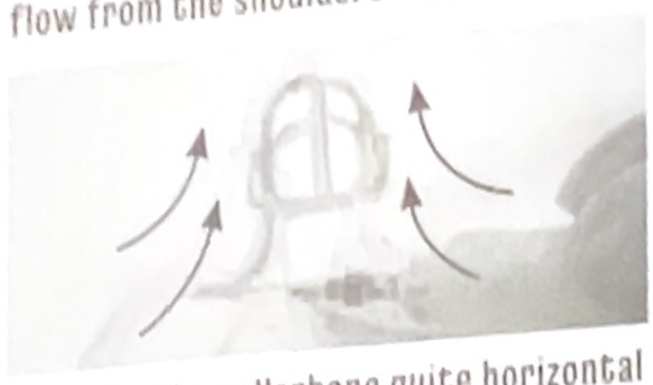
Make the head on the small side, elongate the neck and make the upper body appear to be breaking out from the lower body to create a sharp silhouette.



9 Make swollen parts even more swollen and narrow down narrow parts! Make the body large overall! ... This alone won't create a dynamic look, so make sure that all the "areas that narrow" (neck, wrists, ankles) are depicted as being truly narrow.

Finished sketch

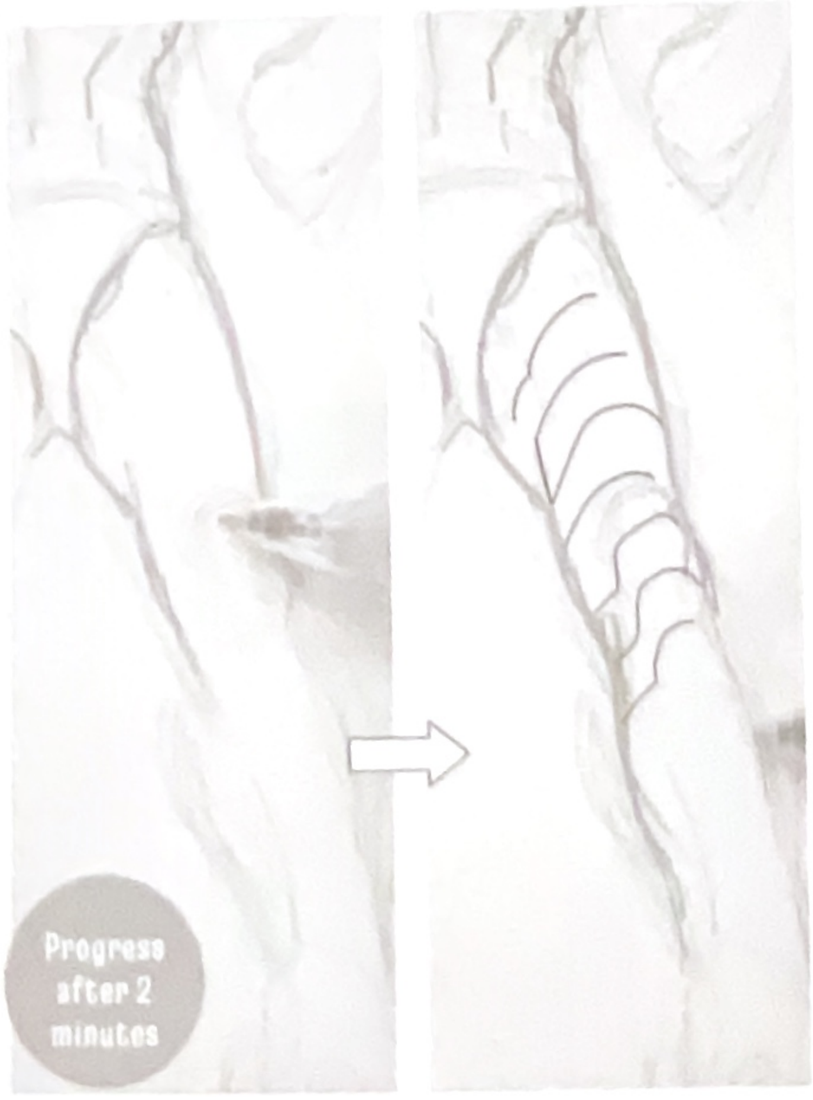
1 In order to create a stronger sense of looking up at the figure, improve the flow from the shoulders - neck - head.



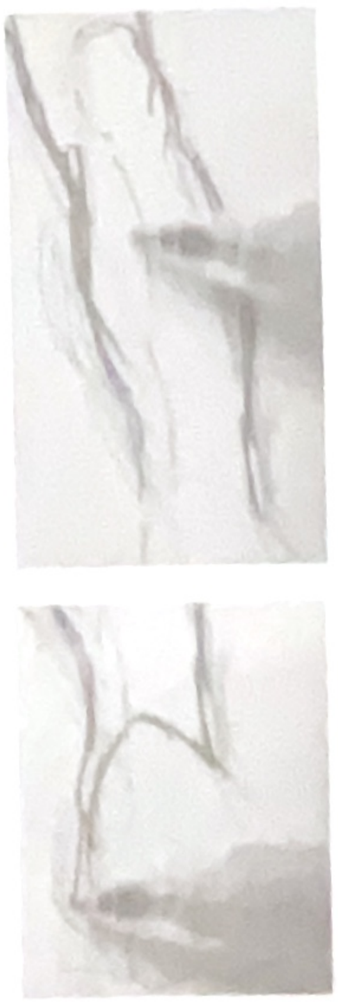
2 Make the collarbone quite horizontal so it seems the neck is just visible beyond it.

5 In order to strengthen the imposing impression, rather than the hand on the hip, bring the hip itself to the fore.

6 The ratio of lower body (crotch) to upper body is higher than for regular depictions from low angles. It is at around this stage that the difference between figures depicted from regular low angles and extremely low angles (overperspective) becomes apparent.

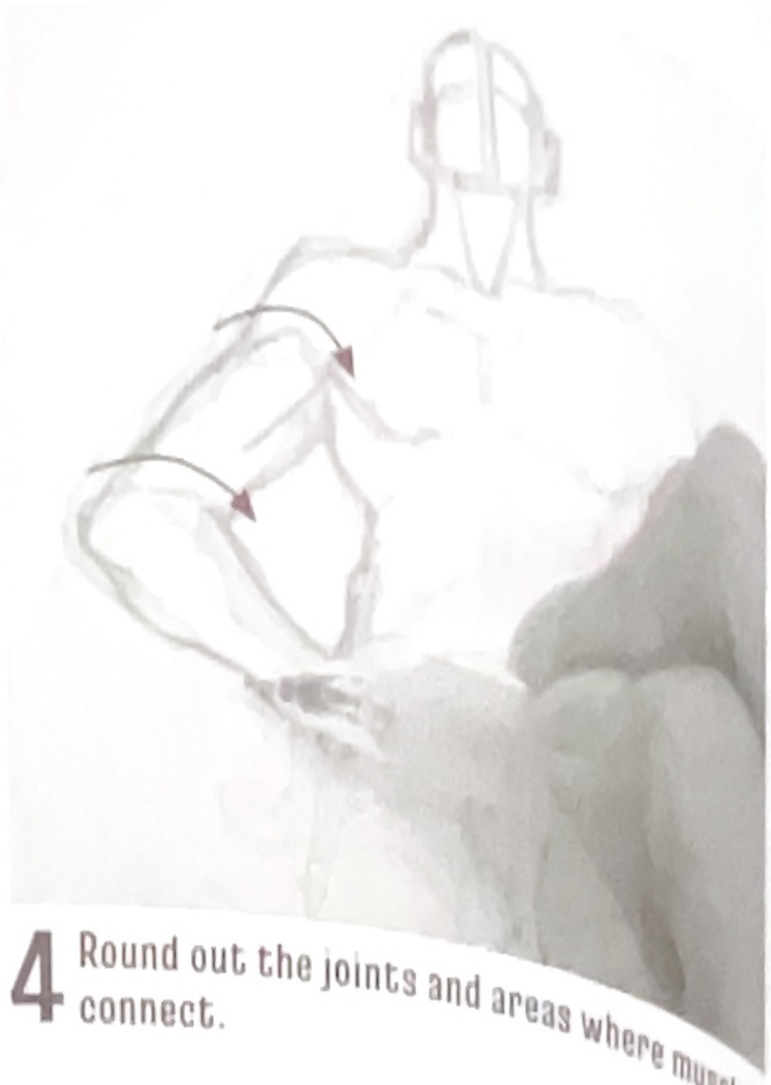


7 Compared with the upper body, the legs take up a large area of the composition. Make sure to capture the sense of solidity in the legs.

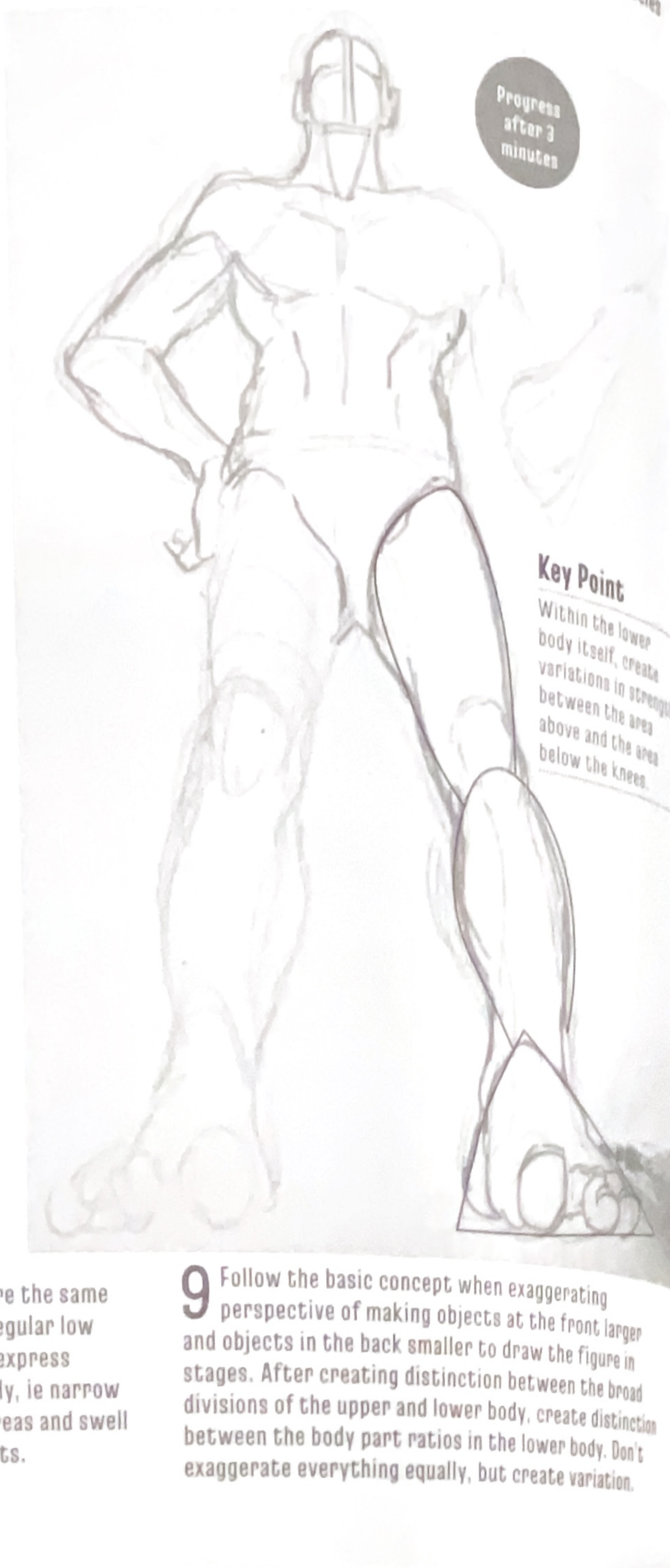


8 The basic legs are the same shape as for a regular low angle drawing, but express things more strongly, ie narrow down the narrow areas and swell out the swollen parts.

3 Bring in the tapering at the waist and emphasize the overlapping of the seemingly compressed torso.



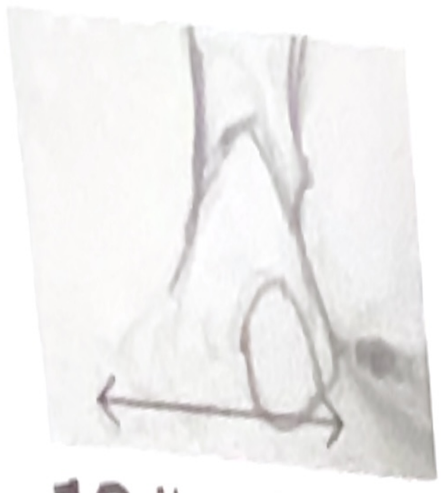
4 Round out the joints and areas where muscles connect.



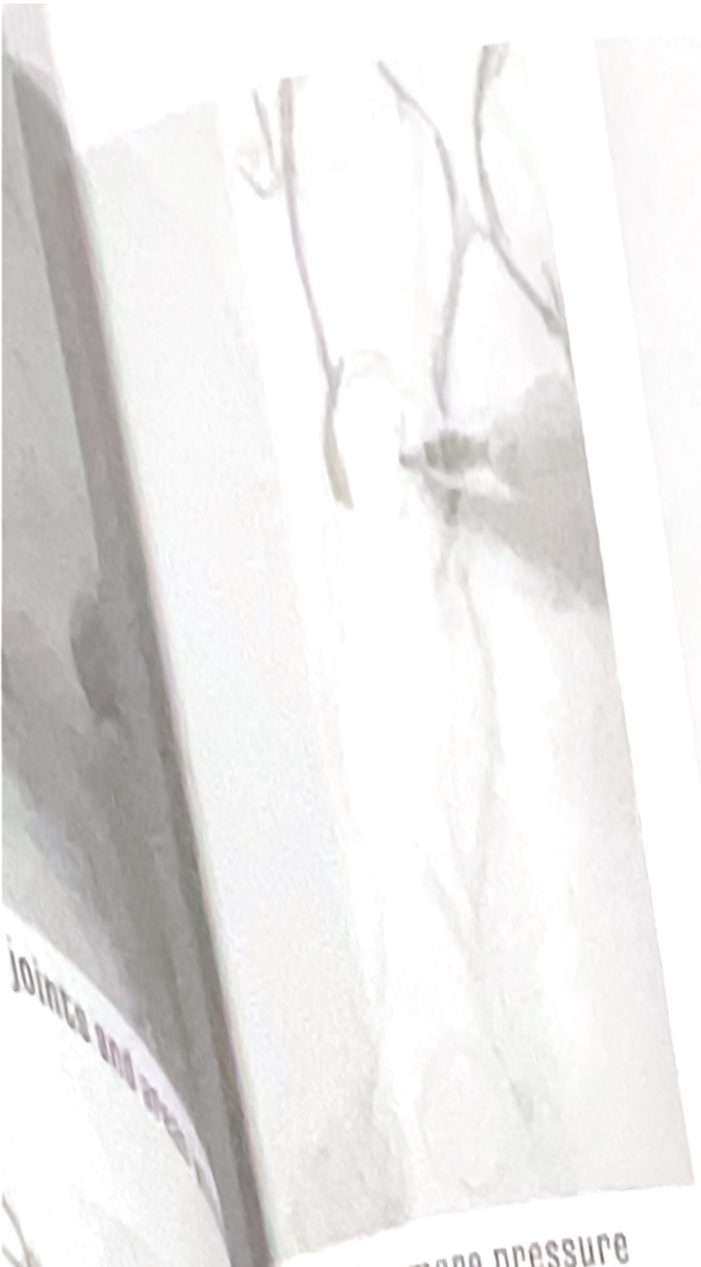
9 Follow the basic concept when exaggerating perspective of making objects at the front larger and objects in the back smaller to draw the figure in stages. After creating distinction between the broad divisions of the upper and lower body, create distinction between the body part ratios in the lower body. Don't exaggerate everything equally, but create variation.

Key Point

Within the lower body itself, create variations in strength between the area above and the area below the knees.



12 Along with making the instep high, broaden out the feet. Don't flatten them out, but adjust the size and distribution of each part, making only the big toe large, spacing out the gaps between toes and making them solid, for instance.



10 Use more pressure to draw the legs than for the upper body, creating thick lines.

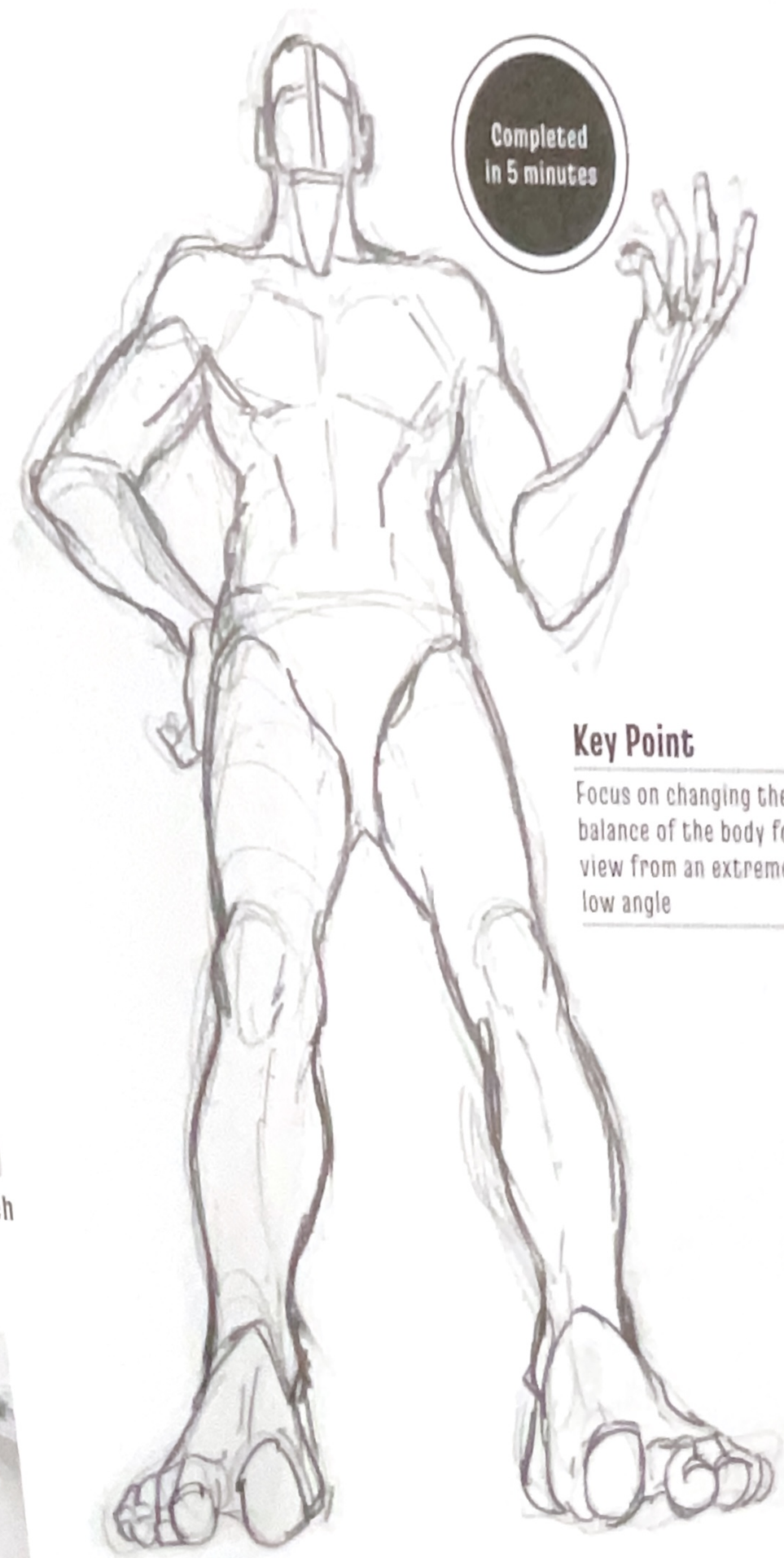
11 Build up the instep and significantly thicken the toes.

13 Make sure that the toes on both feet are tensed to the same degree. As long as they are the same in this sense, it's fine for other small details not to match.

Completion of sketch with finishing touches (actual size)

14 Looking only at this area, the parts from the ankle down seem way too large and out of balance. However, as long as it works when viewed as a whole, that's fine.

15 Add in curved lines of muscle to make the ridges and hollows of the abdominal muscles clear.



Key Point

Focus on changing the balance of the body for a view from an extremely low angle

16 When drawing fingers, work with a fan shape so that each finger seems to connect to the wrist across the back of the hand.

17 The thumb is separate, but for the four fingers, keep the flow in mind and use a fan shape for a neat result. When the hand is relaxed, gradually spreading out the fingers from the pinky to the index finger makes for a natural look.

18 Looking at the overall picture, the upper body is not much different from that of a figure depicted from a regular low angle. When applying perspective, consider which areas to emphasize and how to emphasize them for effect.

9 Follow the basic concept when ... perspective of making objects at the ... and objects in the back smaller to draw ... stages. After creating distinction ... divisions of the upper and lower body, ... between the body part ratios in the ... exaggerate everything equally, but ...

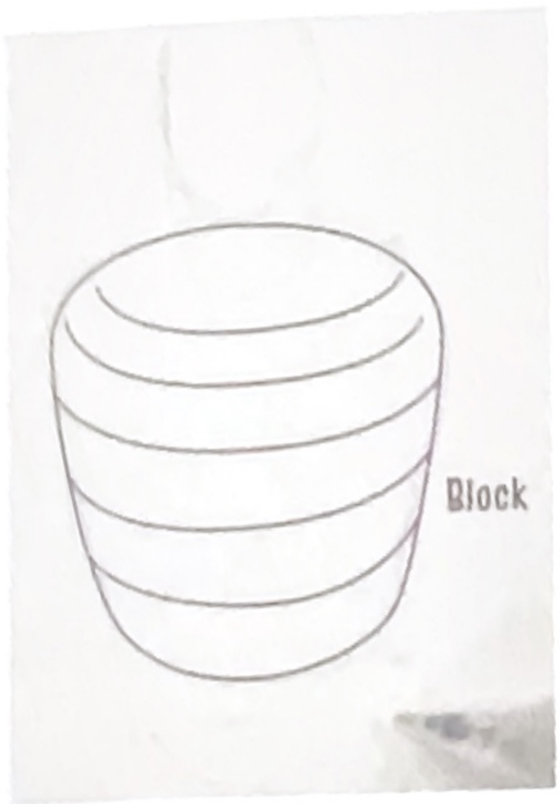
A Manga Sketch in 5 Minutes:

Front View, from Above

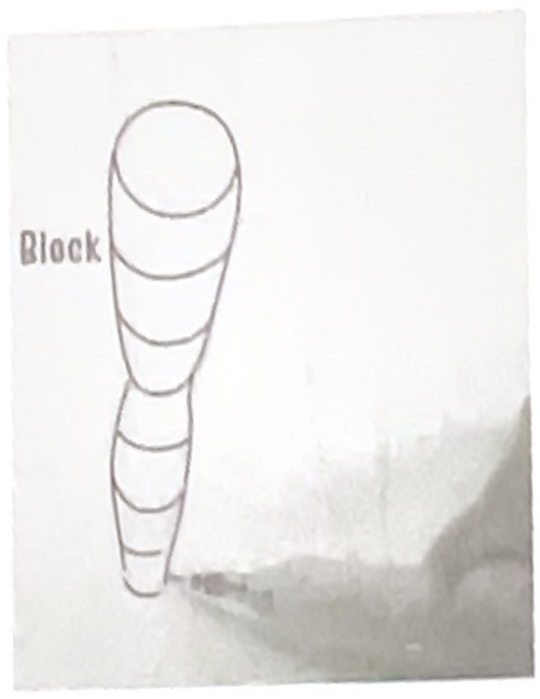
Time to produce: 6 minutes = **Draft**: 3 minutes +
Finishing touches: 3 minutes

1 Start with the head.

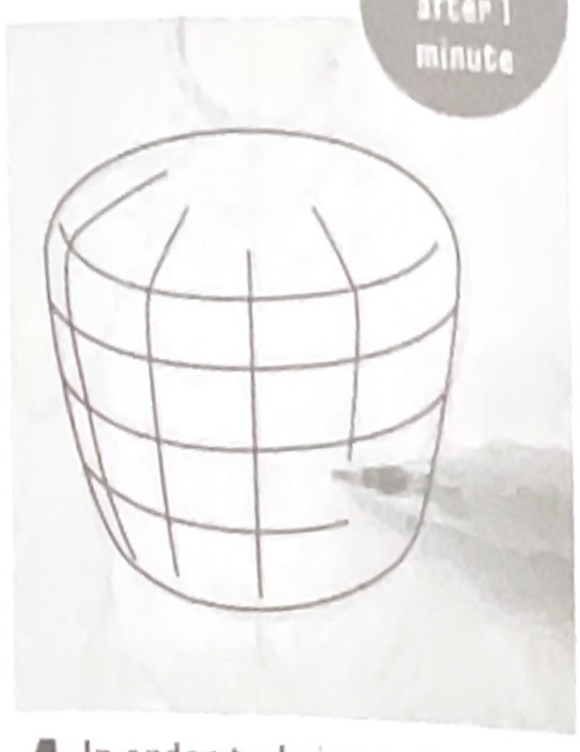
Draft sketch



2 Roughly draw each part from the head - neck - chest.



3 Don't think about the outline, but rather consider the substance. Draw as if placing a large block on the screen.

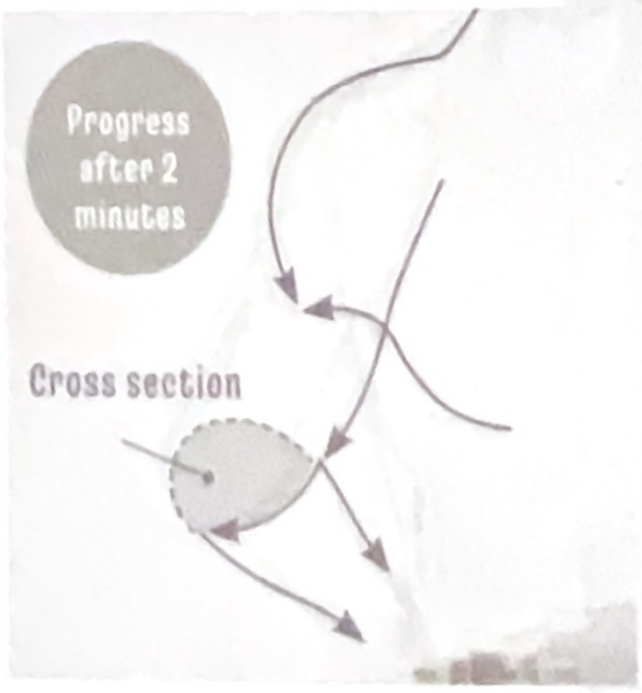


4 In order to bring out thickness and depth, visualize a grid over the body's surface when roughly drawing in the muscles.

5 Be aware of cross sections at key areas such as the joints.

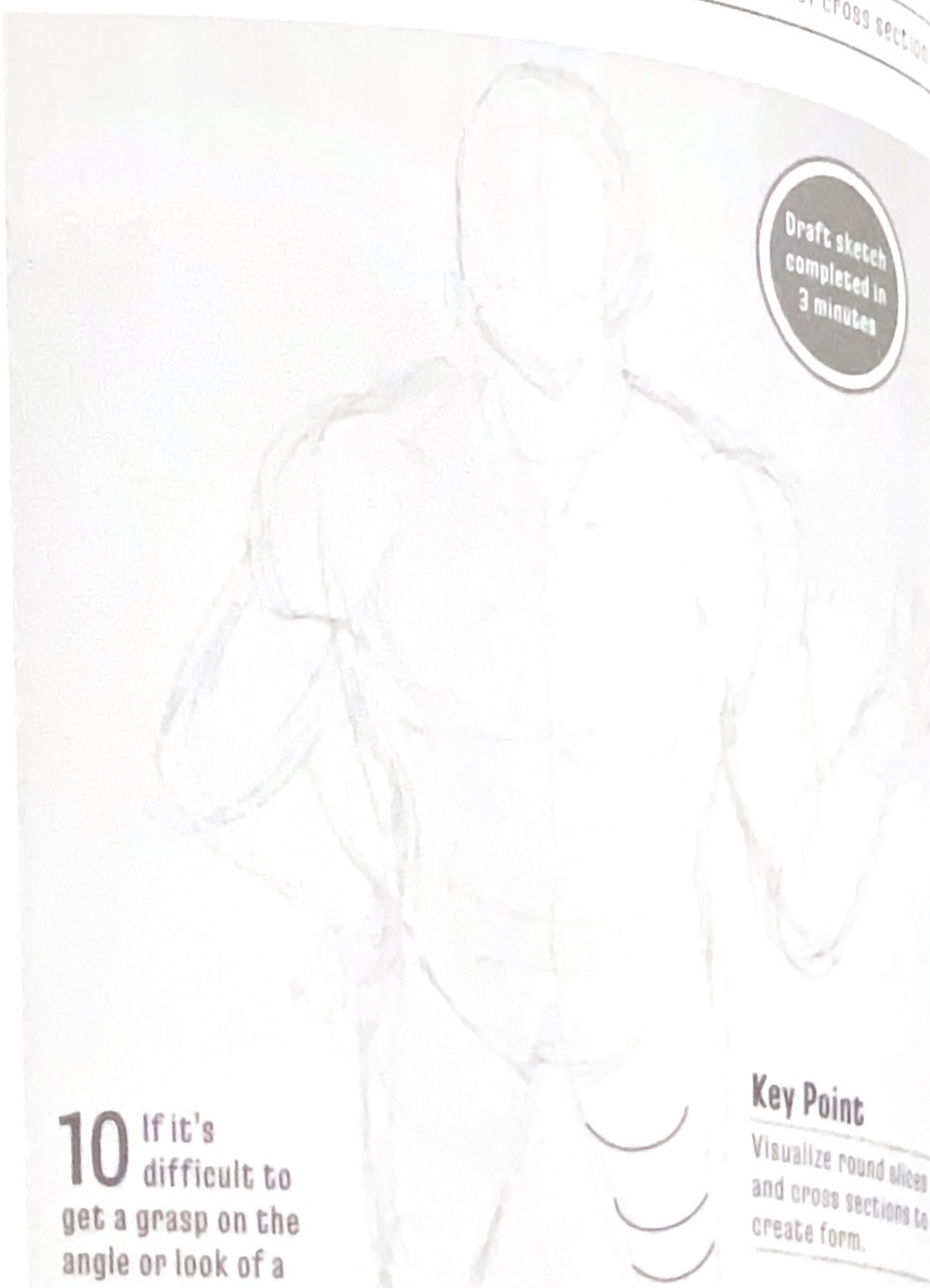
6 Firmly bent joints are difficult. If you're having trouble with them, Draw in round slice lines to visually understand how the flesh is compressed and so on.

7 As the figure is being viewed from above, adjust the angle so that the palm of the hand is slightly visible.



8 Don't make each part independent, but think of overlapping and depth as you work.

9 Confirm the position of the neck tendons, which are compressed and appear short.



10 If it's difficult to get a grasp on the angle or look of a figure viewed from above, draw in lots of round slice lines at the draft sketch stage. This makes it easier to draw the finished result.

Key Point

Visualize round slices and cross sections to create form.

Finished sketch

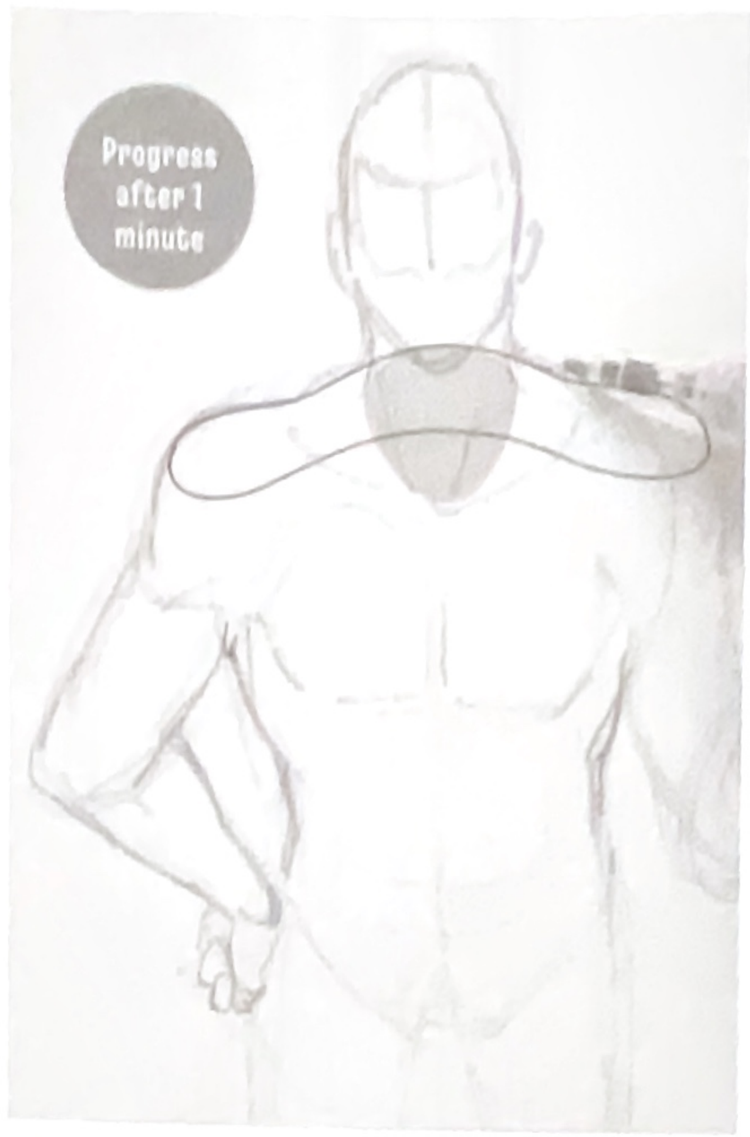
Key Point

The figure is being looked down on from above, so broaden the upper surfaces of the head and shoulders and the chest.

1 When angling the head, the position of the eyes and ears is important.

2 Draw in the muscles on the back of the neck in an arc, visualizing them connecting in order to express thickness.

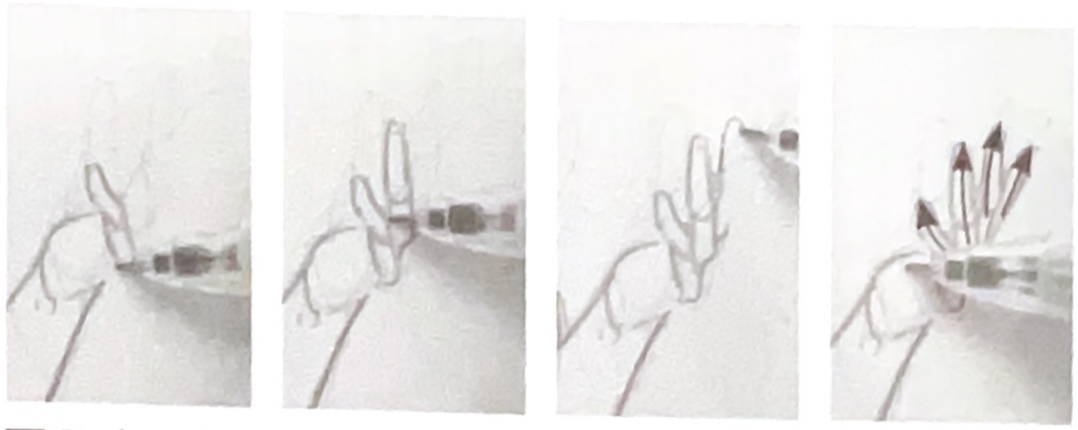
3 In contrast to a figure viewed from below, draw the upper arm so that it laps over the forearm.



4 Use a relaxed curve for the shoulder area. Make sure the cross section of the neck from the center of the curve down to the hollow in the collarbone fits into the curve.

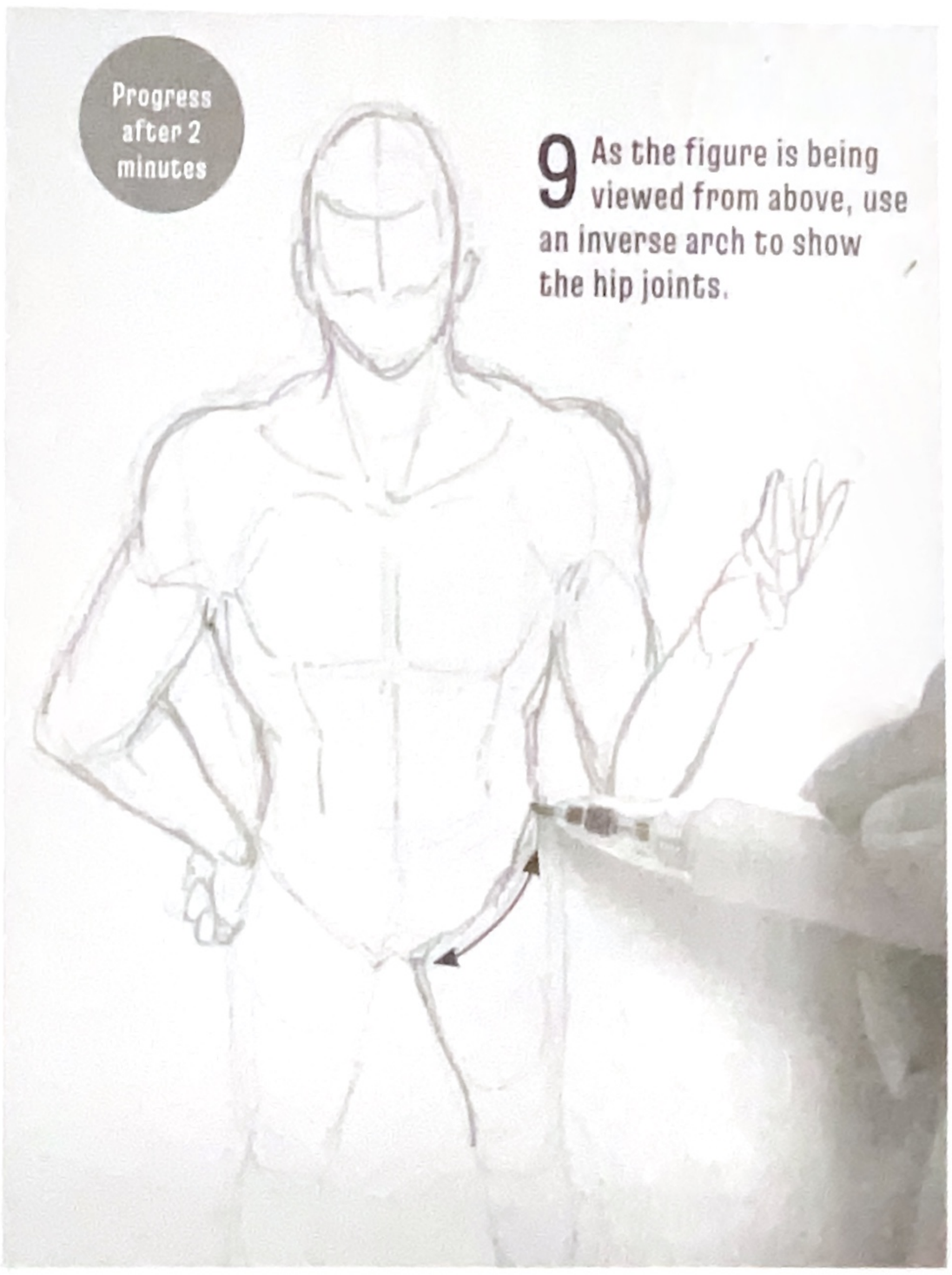
5 Think carefully about the swelling in the arms...

6 Completely overlapping the joints prevents the movement looking stiff, creating a smooth pose.

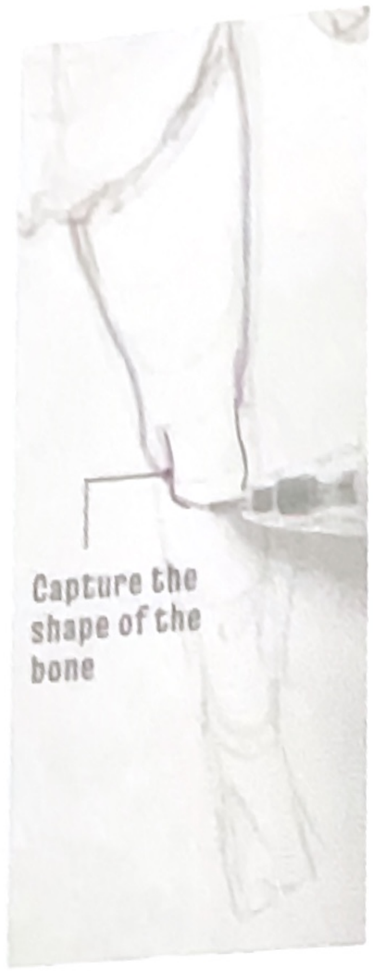


7 Don't make each finger move separately, but create regularity by lining them up in a fan shaped formation.

8 Check the positional relationship where the legs join to make the height of the crotch clear.



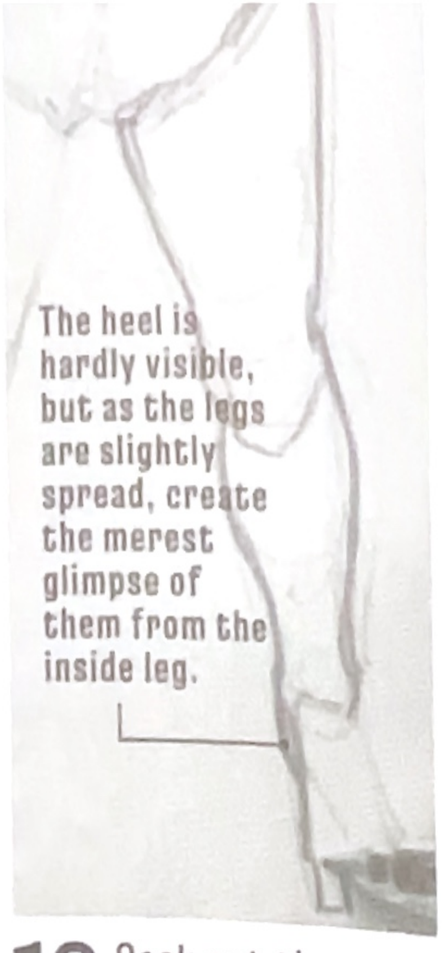
9 As the figure is being viewed from above, use an inverse arch to show the hip joints.



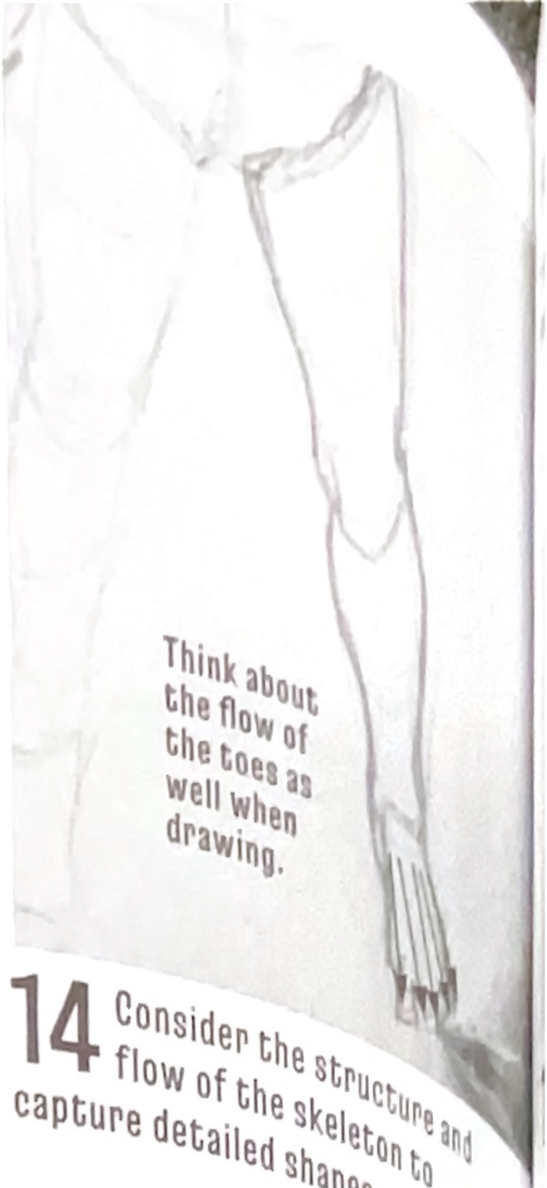
10 Bring out solidity in the knee joint.

11 Join inverse arches to clearly depict the boniness of the knee.

12 Follow the gentle curve of the shank to flesh it out.



13 Seek out the position of the instep and heel as you work lines in.



14 Consider the structure and flow of the skeleton to capture detailed shapes.

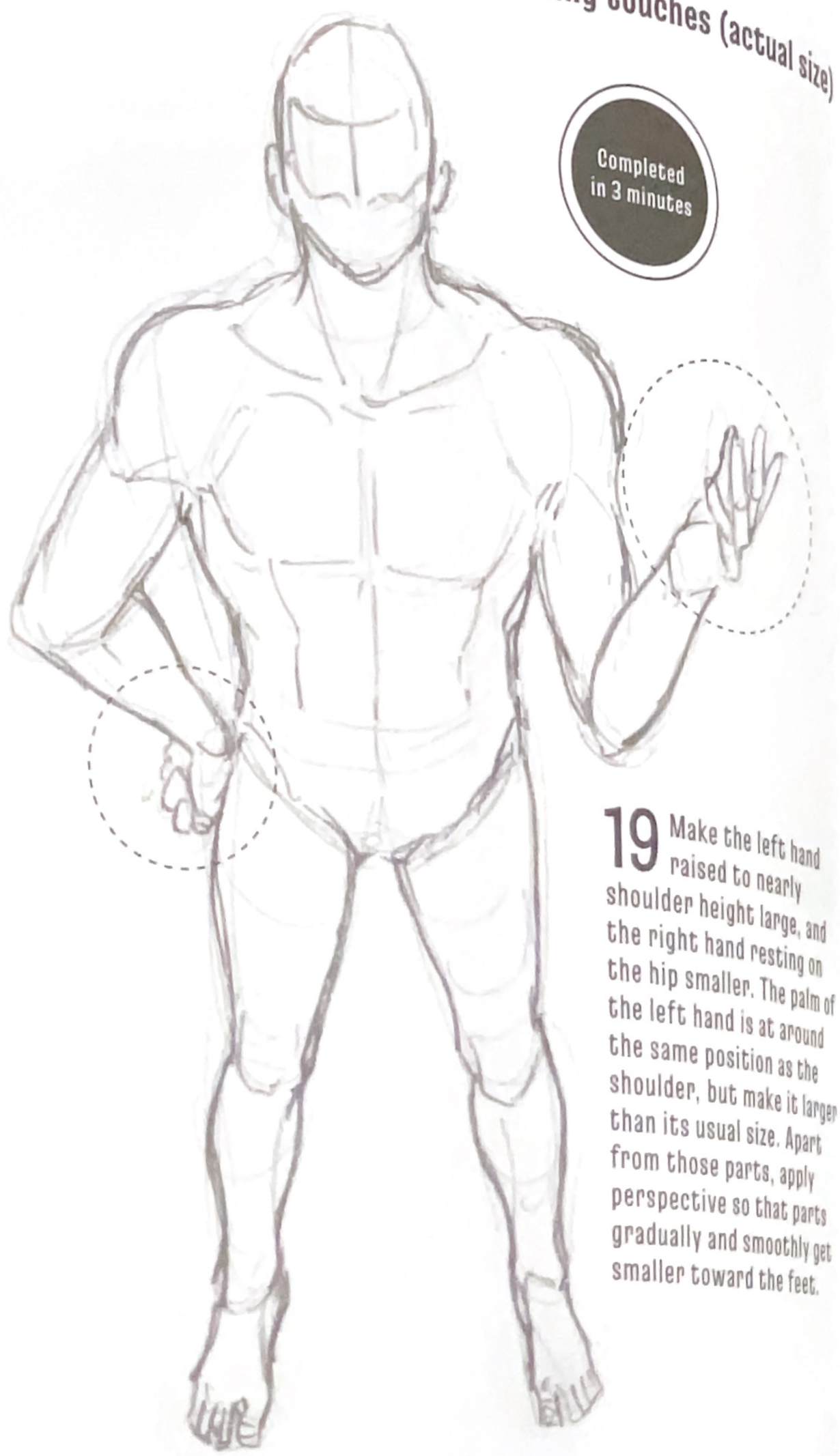
15 Draw the right leg in the same way.

16 The weight is evenly spread on both legs, so don't create any major differences in the legs.

17 Refer to the left leg as you draw to check that the feet are spread equally.

18 Check the toes on both feet too as you draw.

Completion of sketch with finishing touches (actual size)



19 Make the left hand raised to nearly shoulder height large, and the right hand resting on the hip smaller. The palm of the left hand is at around the same position as the shoulder, but make it larger than its usual size. Apart from those parts, apply perspective so that parts gradually and smoothly get smaller toward the feet.

Draw the same pose from an even more overhead angle

Front View, Extremely High Angle

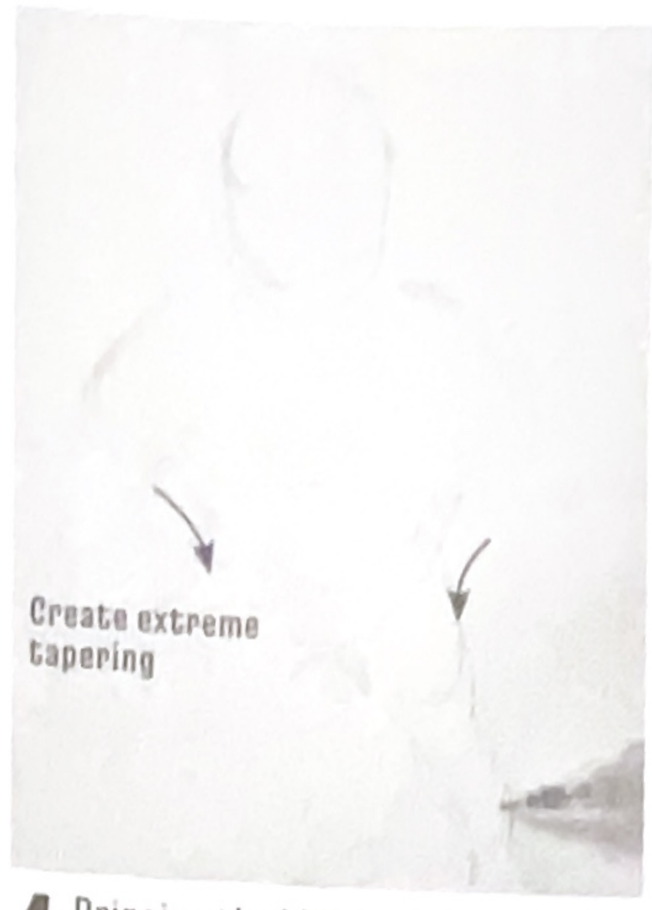
Time to produce: 6 minutes = **Draft**: 2 minutes +
Finishing touches: 4

Draft sketch

1 Determine the sense of size for the head.

2 In line with the size of the head, make the shoulders narrower than for a regular overhead angle (to make the head appear larger).

3 The chest and hips are compressed and appear shortened.



4 Bringing the hips in also serves to emphasize the sense of presence in the shoulders.

Emphasize the unevenness of the knees. From the knees down, clearly show the area behind the knees.

5 The area below the knees will appear thin, but make sure to capture muscle so they don't look spindly and delicate.

6 Boost the sense of size in the hands.

7 Don't make the elbow too stiff, instead using depth to express the bend in the arm.

8 Consider depth to shorten the right arm also.

9 The elbow is tensed, so draw it on an angle. Narrow down the arm towards the wrist.

10 Bulging of bone and muscle is emphasized, so the overall figure looks bumpy. This completes the draft sketch, so let's move on to the finishing touches.

Finished sketch

1 Capture the bone structure of the face, working with momentum.

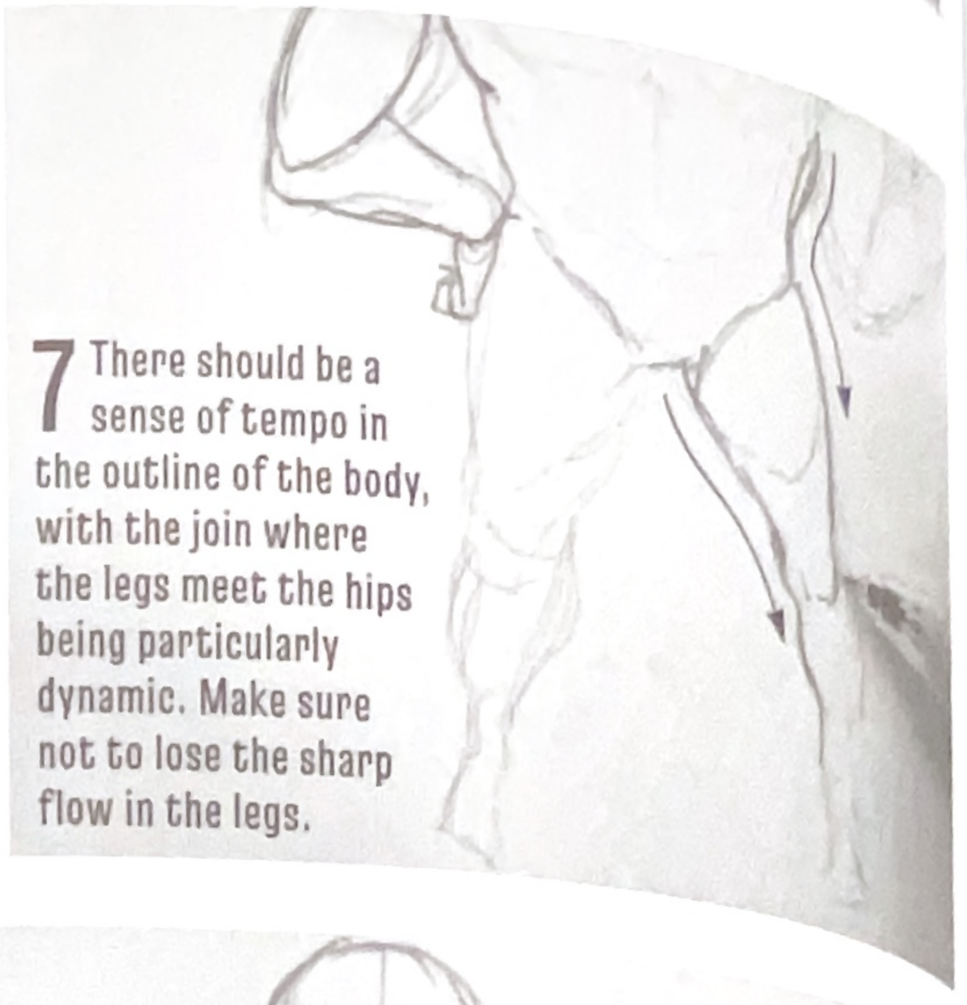
2 The neck is hidden by the head, so can hardly be seen. Use neck tendons to depict its presence.

3 Bring out thickness in the area from the neck to shoulders. Make it fit into a rugby ball-like shape.

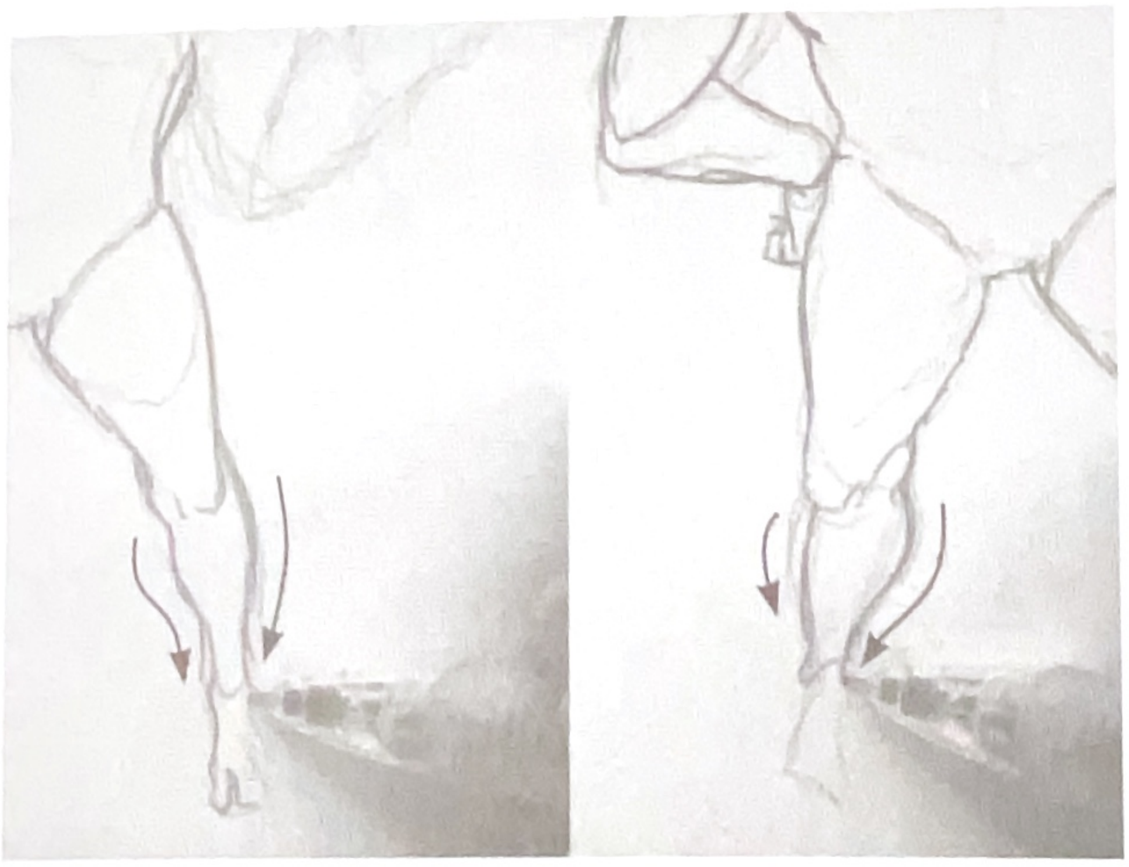
4 Use bumps to emphasize the outline.

5 Make the hands small to create a sense of distance.

6 Slightly swell out the join of the legs.



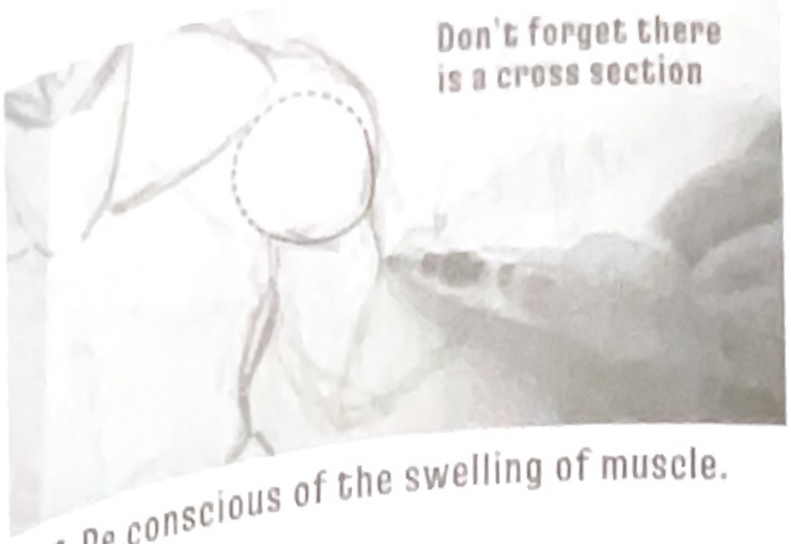
7 There should be a sense of tempo in the outline of the body, with the join where the legs meet the hips being particularly dynamic. Make sure not to lose the sharp flow in the legs.



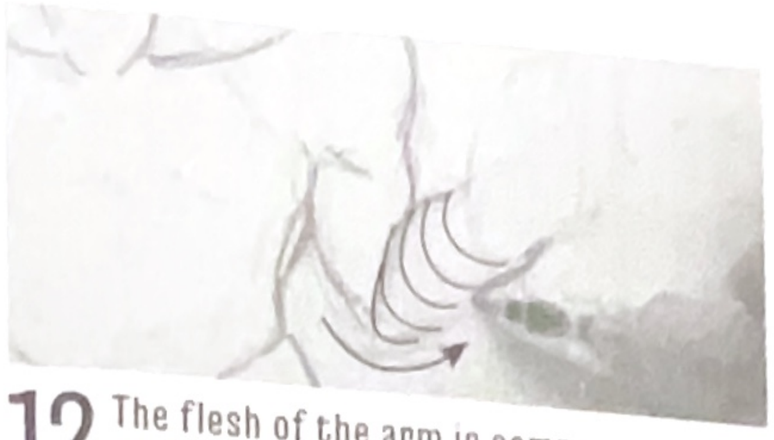
8 Make the ankles look quite narrow.

9 Correct the angle of the right knee so it is the same as the left leg.

10 Adjust the feet to make them small, going all out with perspective to create the sense that they are far below.

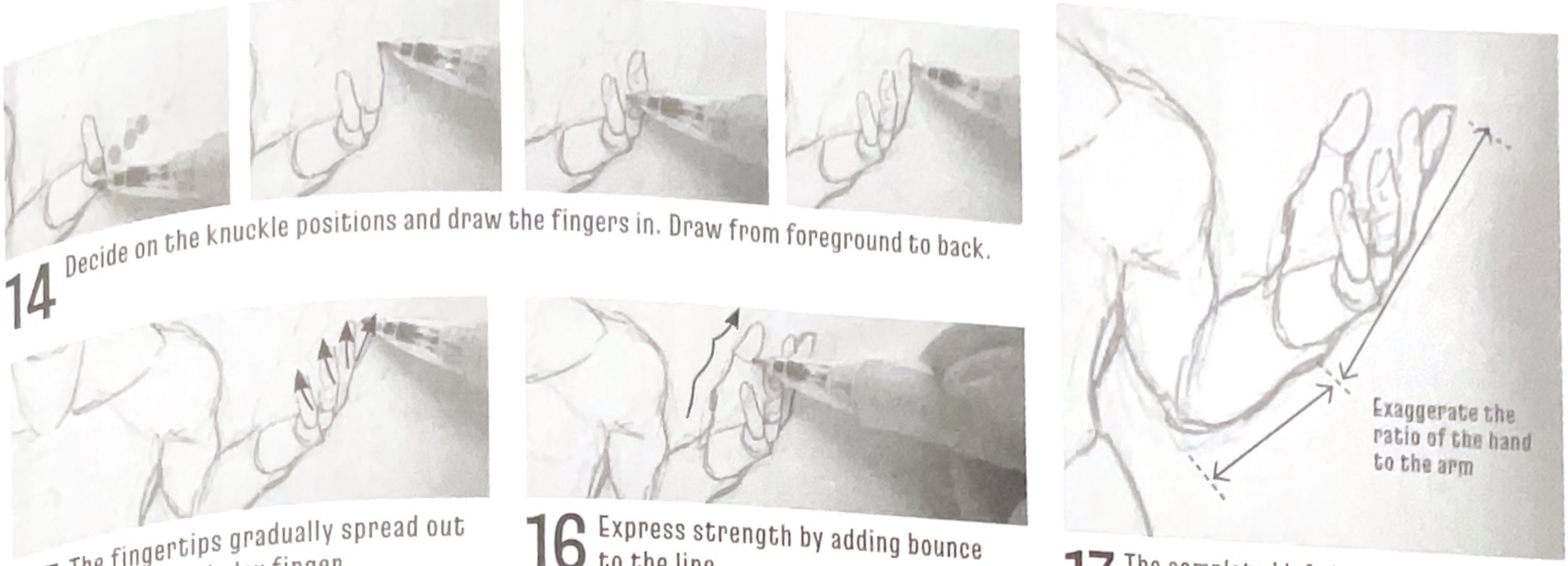


11 Be conscious of the swelling of muscle.



12 The flesh of the arm is compressed, crushing the muscle. As the figure is being viewed from overhead, the elbow comes to behind the arm. Don't create too much of an angle in the elbow.

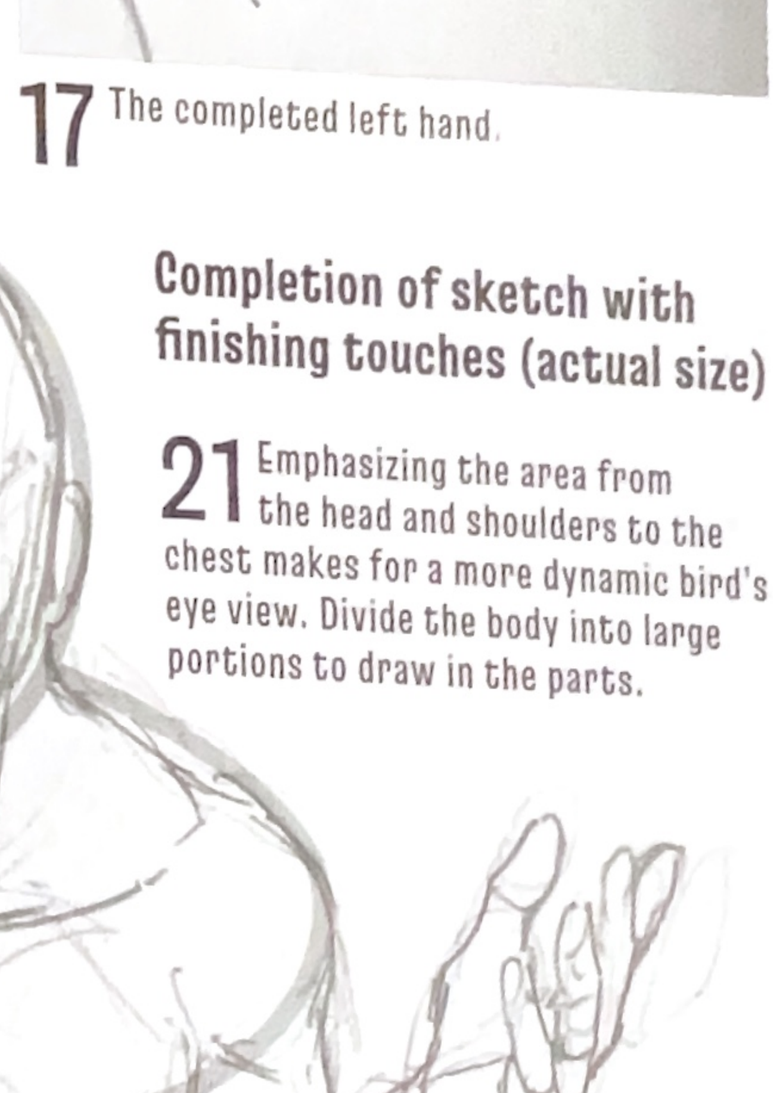
13 Make the hand large overall.



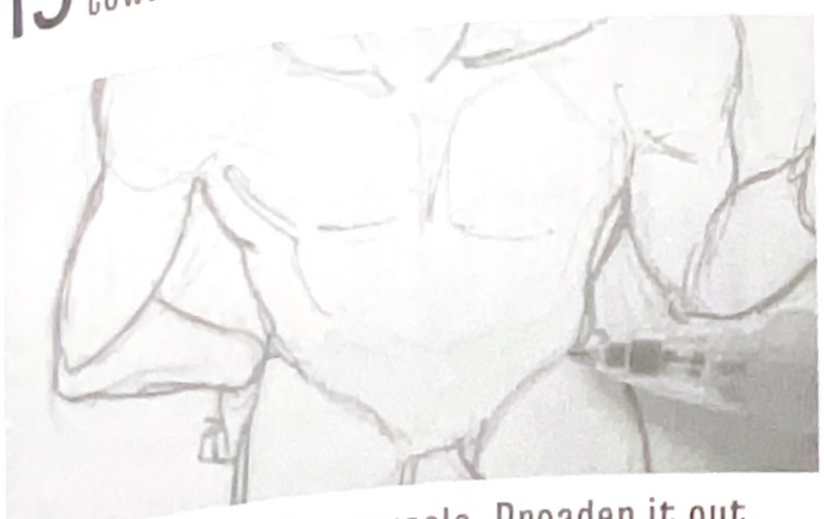
14 Decide on the knuckle positions and draw the fingers in. Draw from foreground to back.

15 The fingertips gradually spread out towards the index finger.

16 Express strength by adding bounce to the line.



17 The completed left hand.



18 Add the surface muscle. Broaden it out.

19 Bring out thickness in the hips.

20 The abdominal muscles gradually narrow.

Completion of sketch with finishing touches (actual size)

21 Emphasizing the area from the head and shoulders to the chest makes for a more dynamic bird's eye view. Divide the body into large portions to draw in the parts.

★ Each portion is marked with gray lines.

A Manga Sketch in 5 Minutes

Rear View, from Below

Time to produce: 5 minutes = **Draft**: 2 minutes +
Finishing touches: 3 minutes

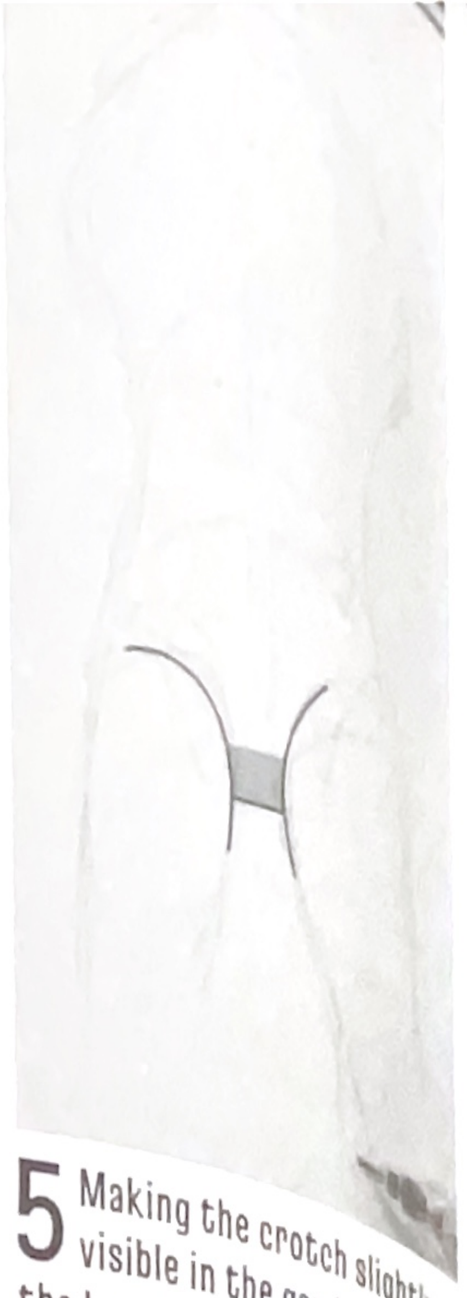
Draft sketch

1 Start with the large mass of the head, neck and shoulders.

2 The back is very thick, so use a rounded shape to draw it.

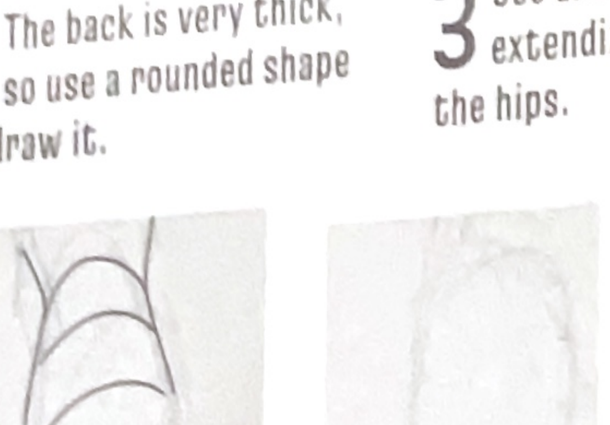
3 Use arcs to divide the body, extending the torso down to the hips.

4 Work in the hip line and draw the legs extending down.

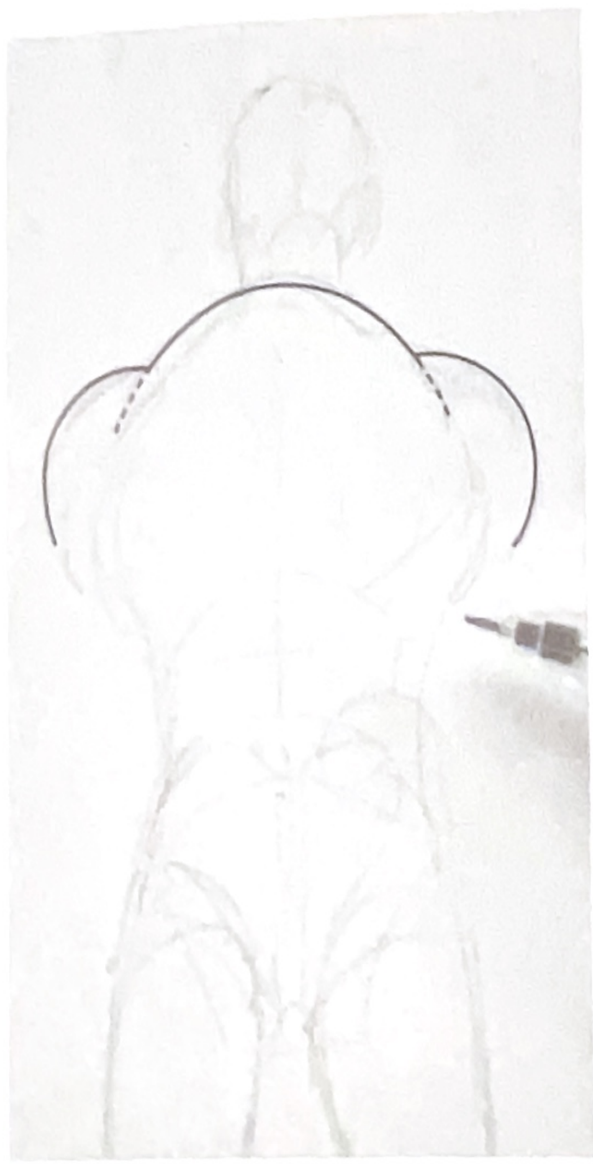


5 Making the crotch slightly visible in the gap between the legs brings out the sense of the low angle.

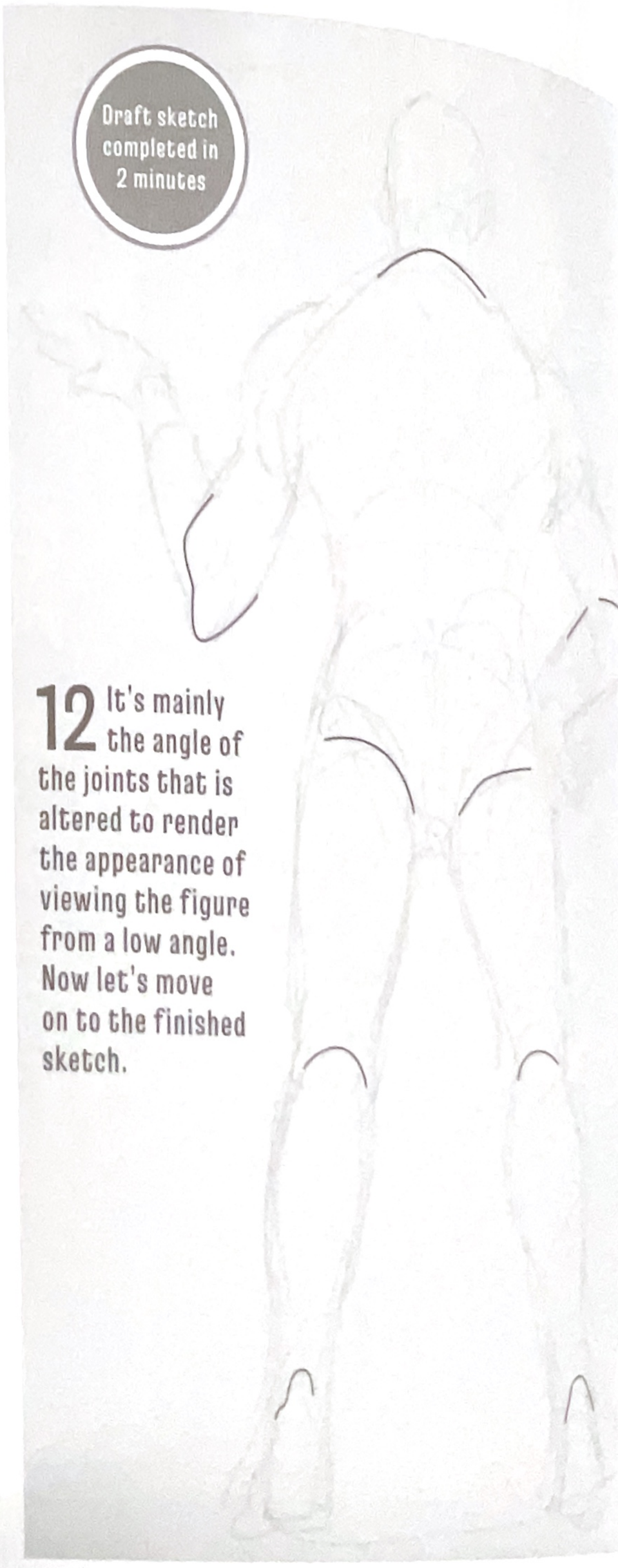
6 Keep the arcs in mind so as not to make any extreme changes in the line.



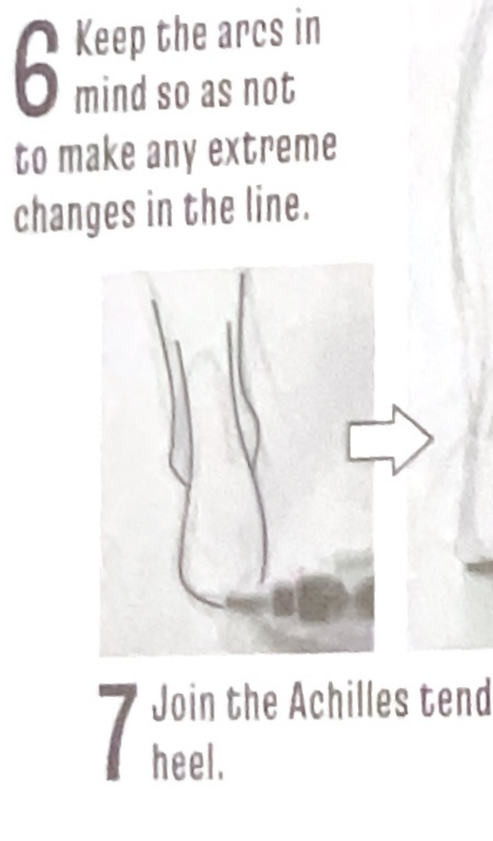
7 Join the Achilles tendon to the heel.



8 Draw the shoulders so that they seem to be slightly embedded into the mountain-shaped back.

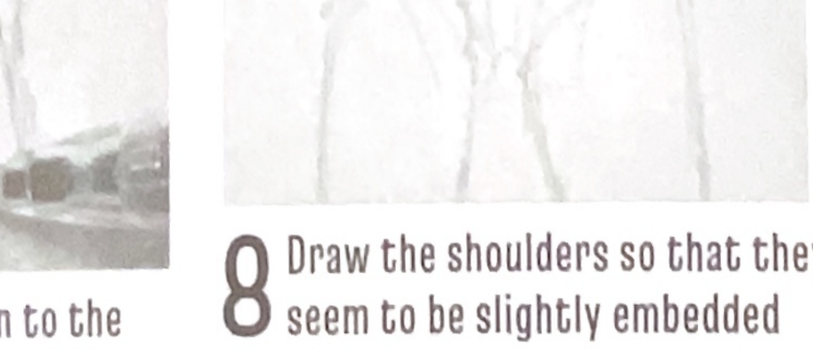


12 It's mainly the angle of the joints that is altered to render the appearance of viewing the figure from a low angle. Now let's move on to the finished sketch.



9 Clearly show the elbow to create the impression of looking up.

10 Capture the overlap in the joint section.

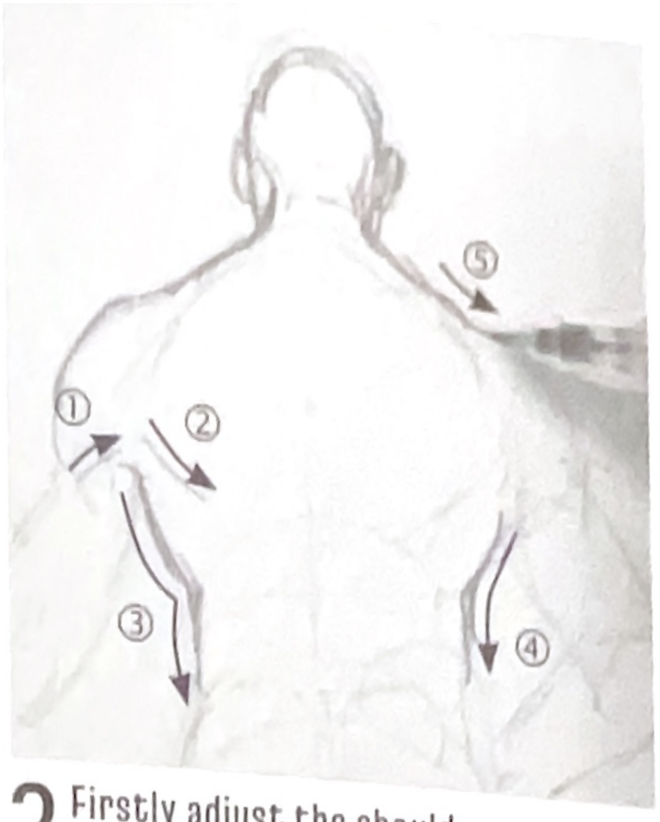


11 Add in low angle lines to the joints in the ankles.

Finished sketch

1 Smooth out the mountain shape drawn for the back.

2 Show a glimpse of the outline of the face from behind the neck.



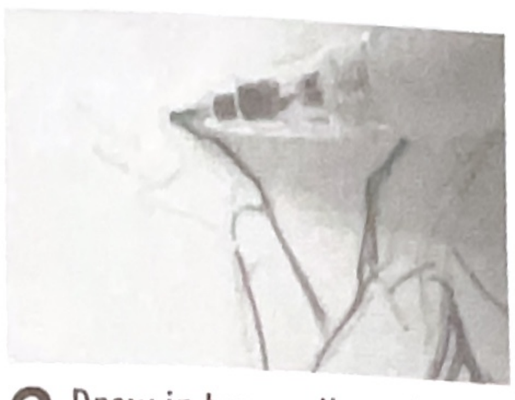
3 Firstly adjust the shoulders and neat line of the hips, as it is easy to create balance in those areas.

4 Continue drawing body parts in such a way as to avoid messy filling in of protruding tendons and bones.

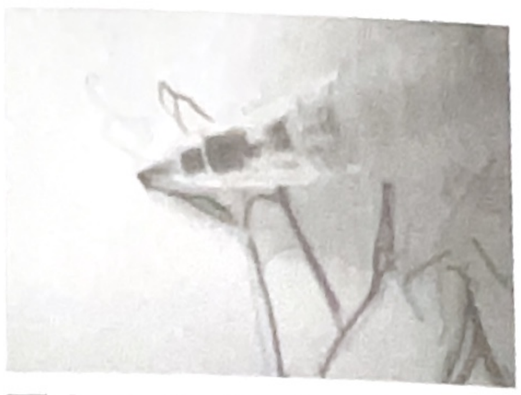
Key Point

Capture hollows and bulges to express texture.

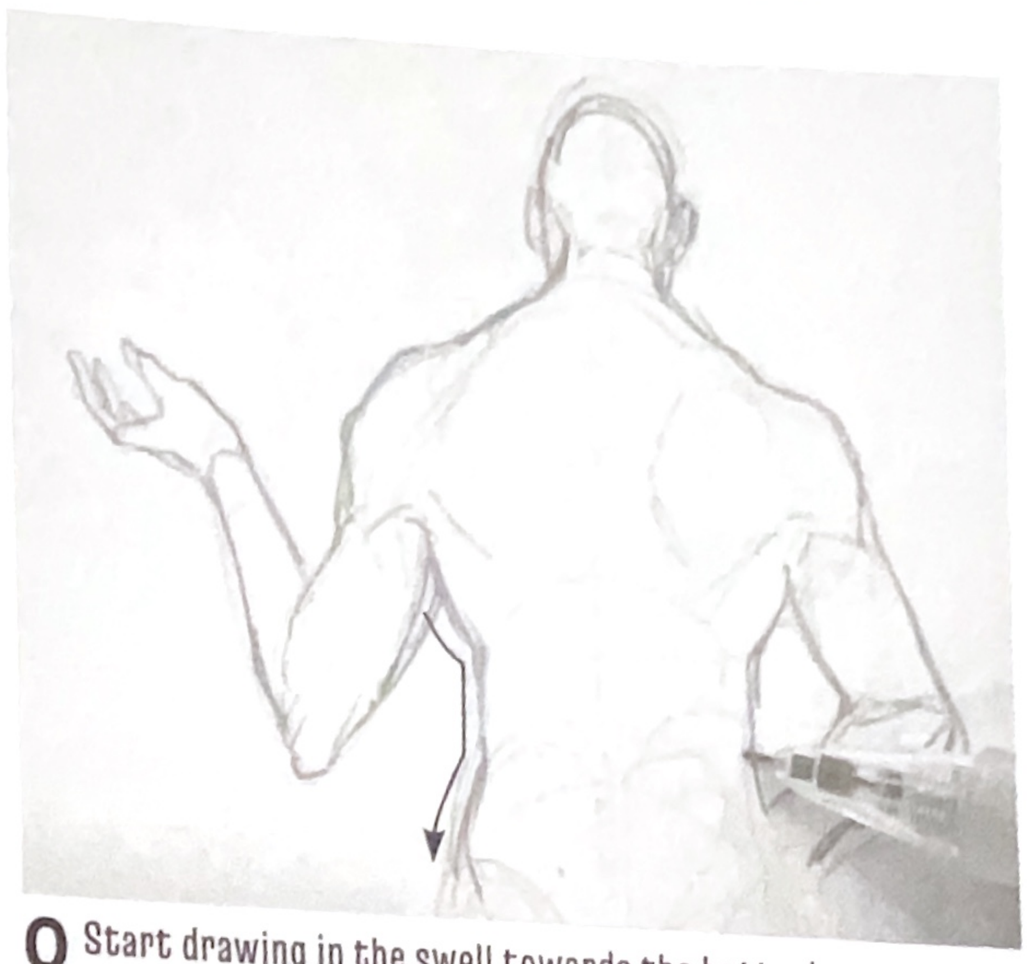
5 Combine the roundness and protruding elbow of 2 with the sharp line of 3 and so on to bring out the feel of the arm.



6 Draw in bumpy lines for bony joints.

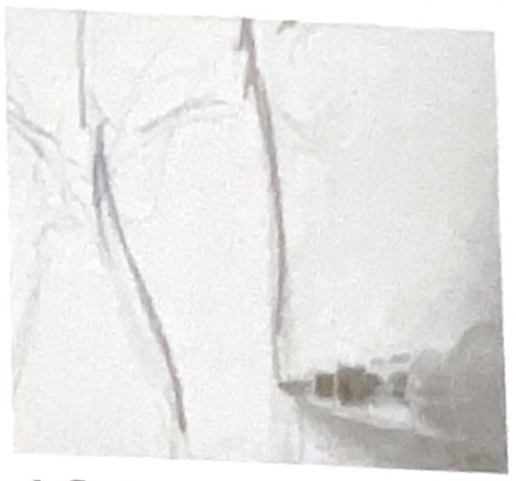


7 Angle the hand so the back of the hand is slightly visible.



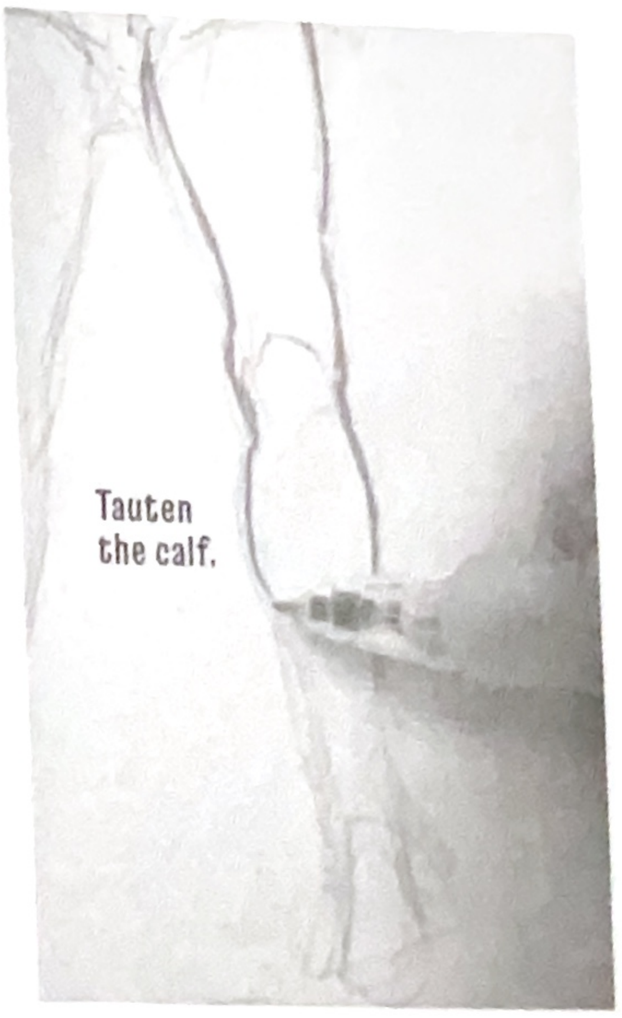
8 Start drawing in the swell towards the buttocks.

9 Take care to raise the buttocks to that the flesh does not spread out to the side.



10 Create variance in the line of the right thigh.

11 Distinguish where flesh is thick and where skin is thin. Make the outline of the back of the knee bony.



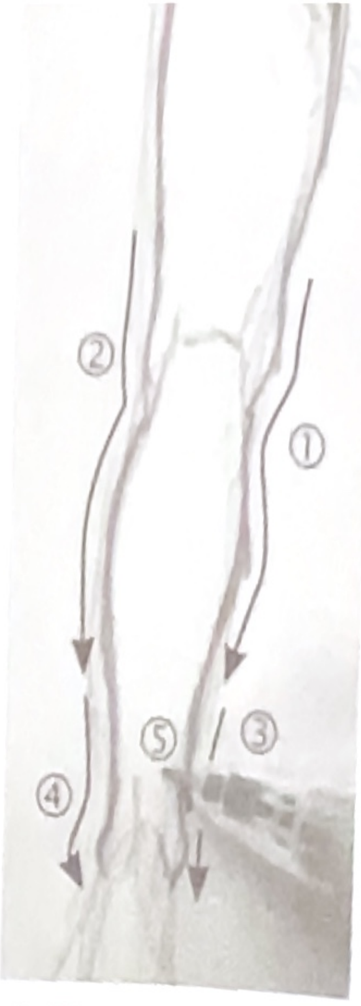
12 The firmness of the calves changes depending on whether the figure is seated or standing. When drawing, considering which muscles are being used in that posture will allow you to distinguish between different qualities and textures.

Progress after 2 minutes

13 Bring in the ankle to make the rigidity of the Achilles tendon stand out.

14 Make the front of the foot protrude so it is slightly visible from the heel.

15 In the same way as for the left leg, slightly swell out the leg, narrowing it towards the knee to bring out texture.



16 Slightly alter the unevenness of the lines on the inside and outside of the leg. Make the outside relatively smooth and the inside bumpy.

17 In the left leg as well, capture the section that protrudes out to the front.

Completion of sketch with finishing touches (actual size)

Completed in 3 minutes

18 Make corrections in the buttocks. Carefully use trial and error to correct them, as the join of the legs is a joint that stands out.

19 Bounce out the line down the back so it doesn't end up becoming simply a straight line.

20 Add the right hand half concealed by the thickness of the hips.

21 Most joints form an arc, the same as when viewed from the front. For parts such as the buttocks which are particularly raised, consider their form to create a neat finished result.

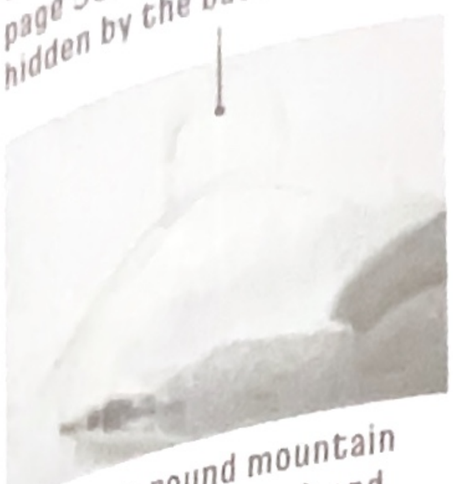
Try an even lower angle

Rear View, Extremely Low Angle

Time to produce: 5 minutes = Draft: 2 minutes + Finishing touches: 3 minutes

Draft sketch

Make the head slightly smaller than for the low angle view on page 50, creating a size that is hidden by the back.



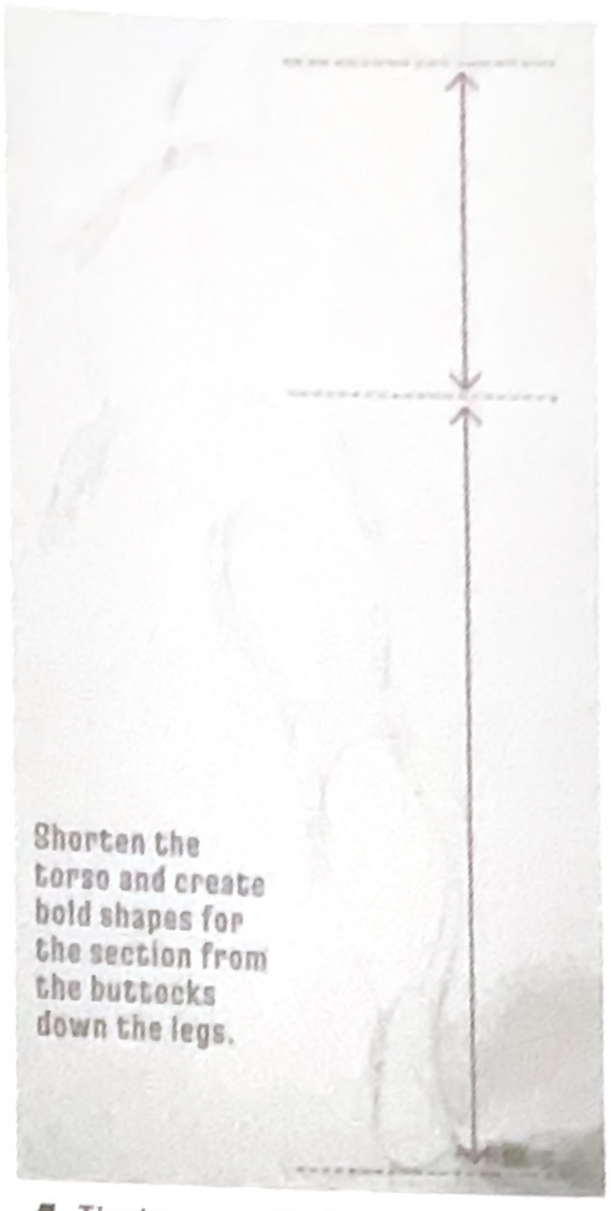
1 Make a round mountain shape for the back and determine the position of the head.

2 Shorten the torso and increase the presence of the buttocks.

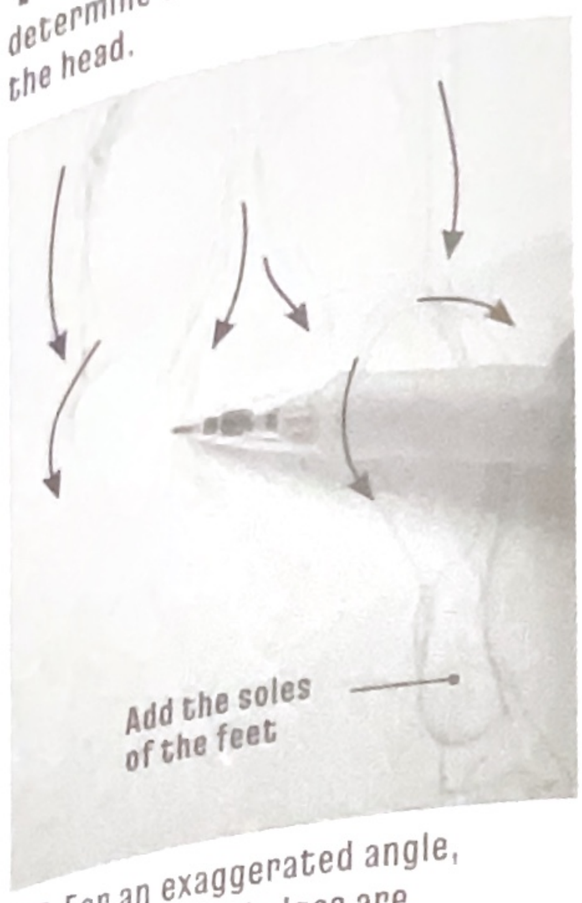
3 Bring out a sense of volume in the legs.

Key Point

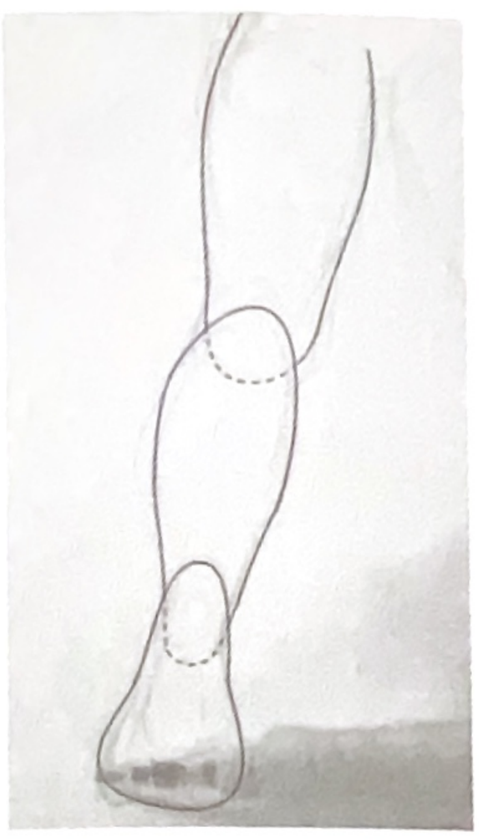
Think of blocks being gradually layered one over the other.



4 The legs are the longest part of the body and extend smoothly down. Rendering a view from below requires some innovation!

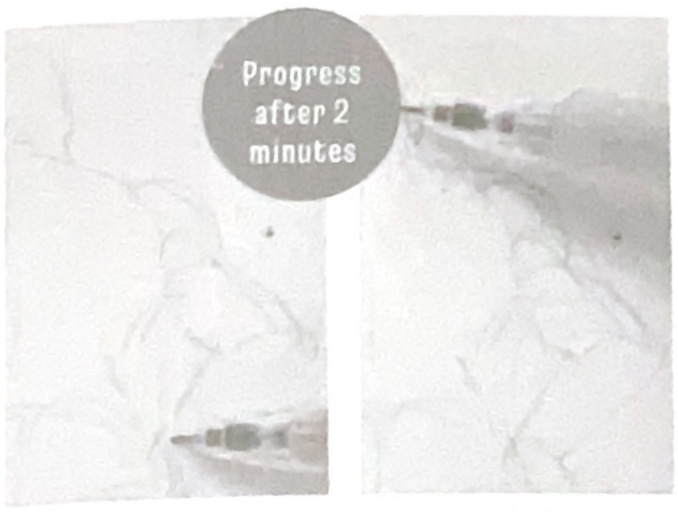


5 For an exaggerated angle, hollows and bulges are emphasized, so erase the smooth stick-like look and create bumps.

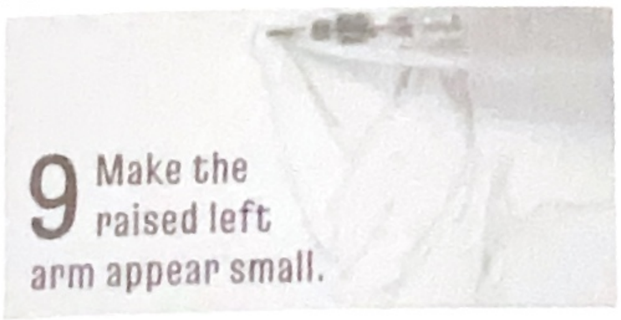


6 Capture where body parts are situated, working from the feet in the foreground through to the calves and thighs, in that order.

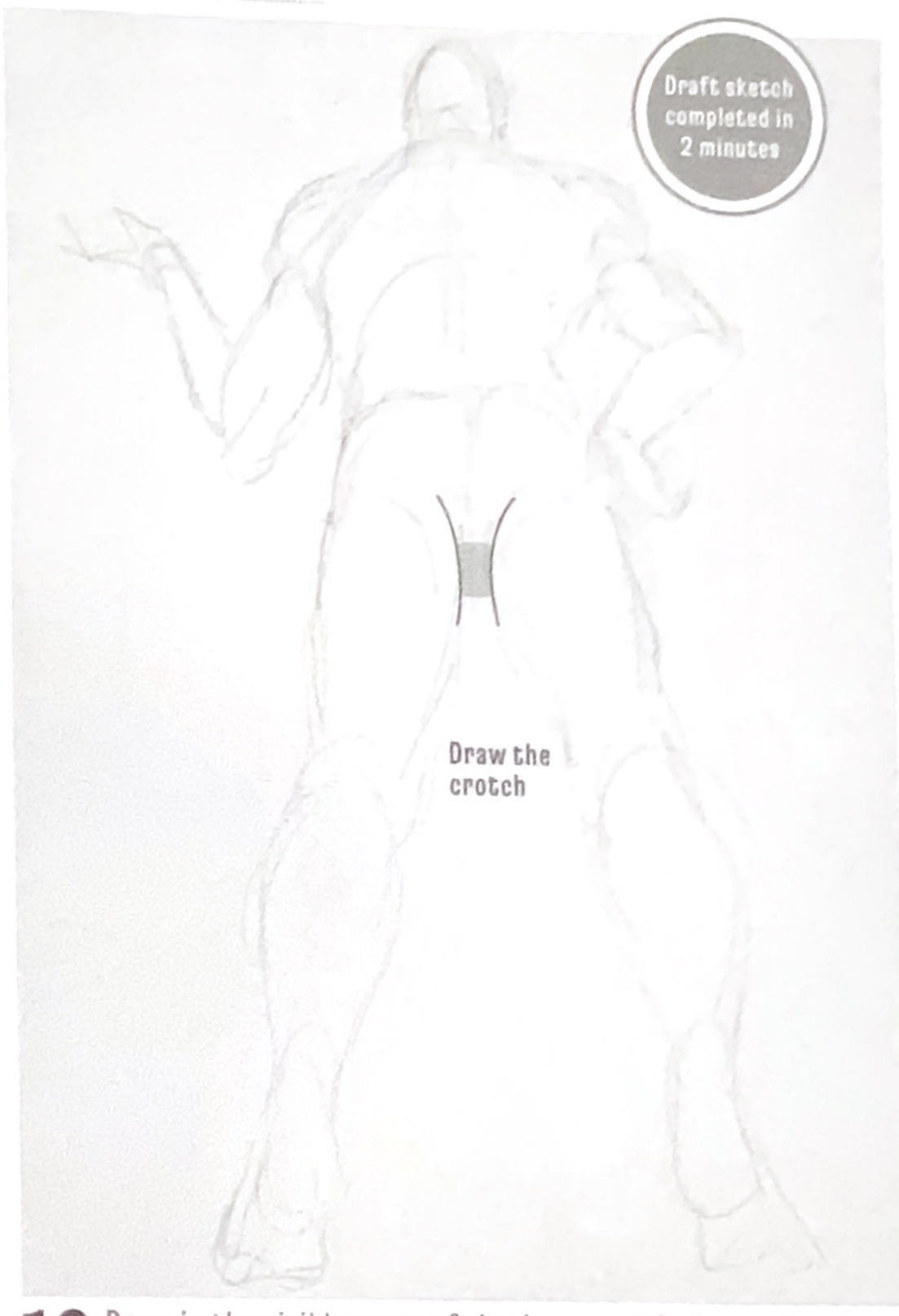
7 Add in the shoulders. Round them out to follow the mountain-like line of the back.



8 The torso is drawn to make the position of the hips seem high, so the position of the hand is necessarily high too.



9 Make the raised left arm appear small.



10 Draw in the visible areas of the downward facing surfaces, such as the feet and crotch, to strengthen the impression of looking up. Next, we'll work on the finished sketch.

Finished sketch

1 The head is not just a circle, so finish it by properly connecting the hairline and the line for the neck.

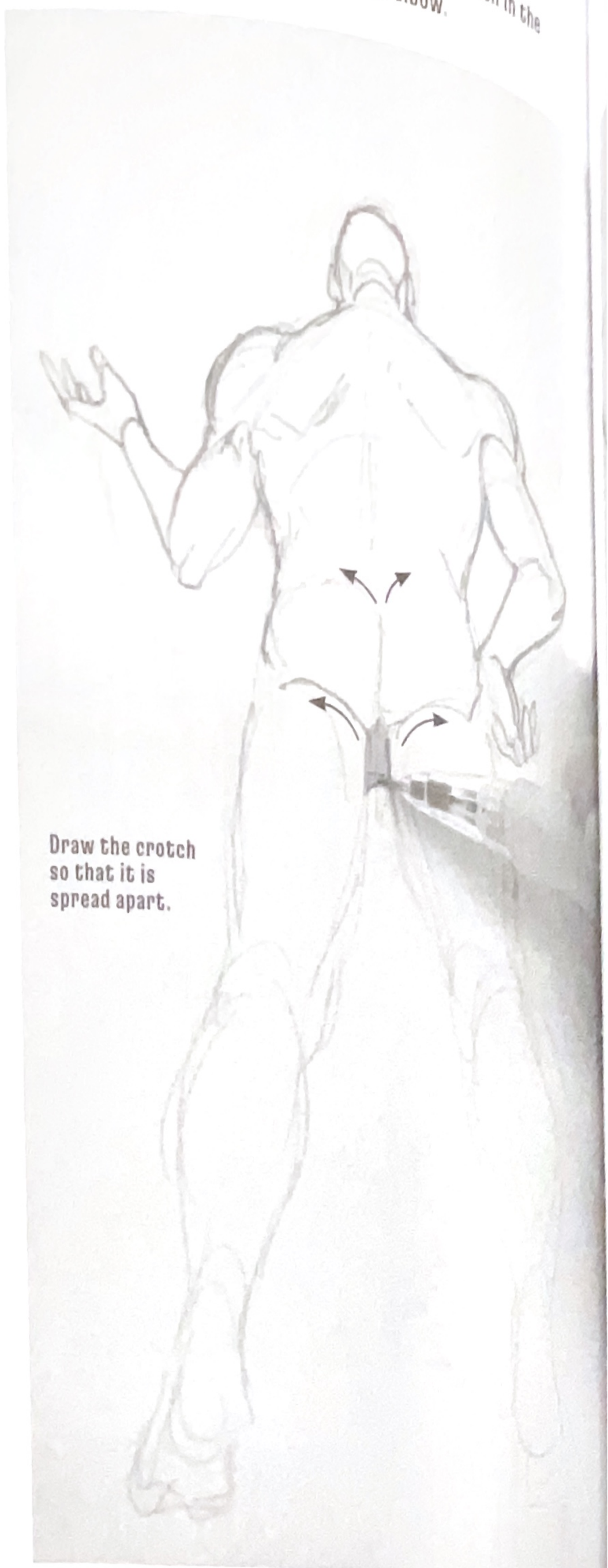
2 Add in the shoulder blades. As they are being looked up at, make them a slightly flattened, crushed shape.

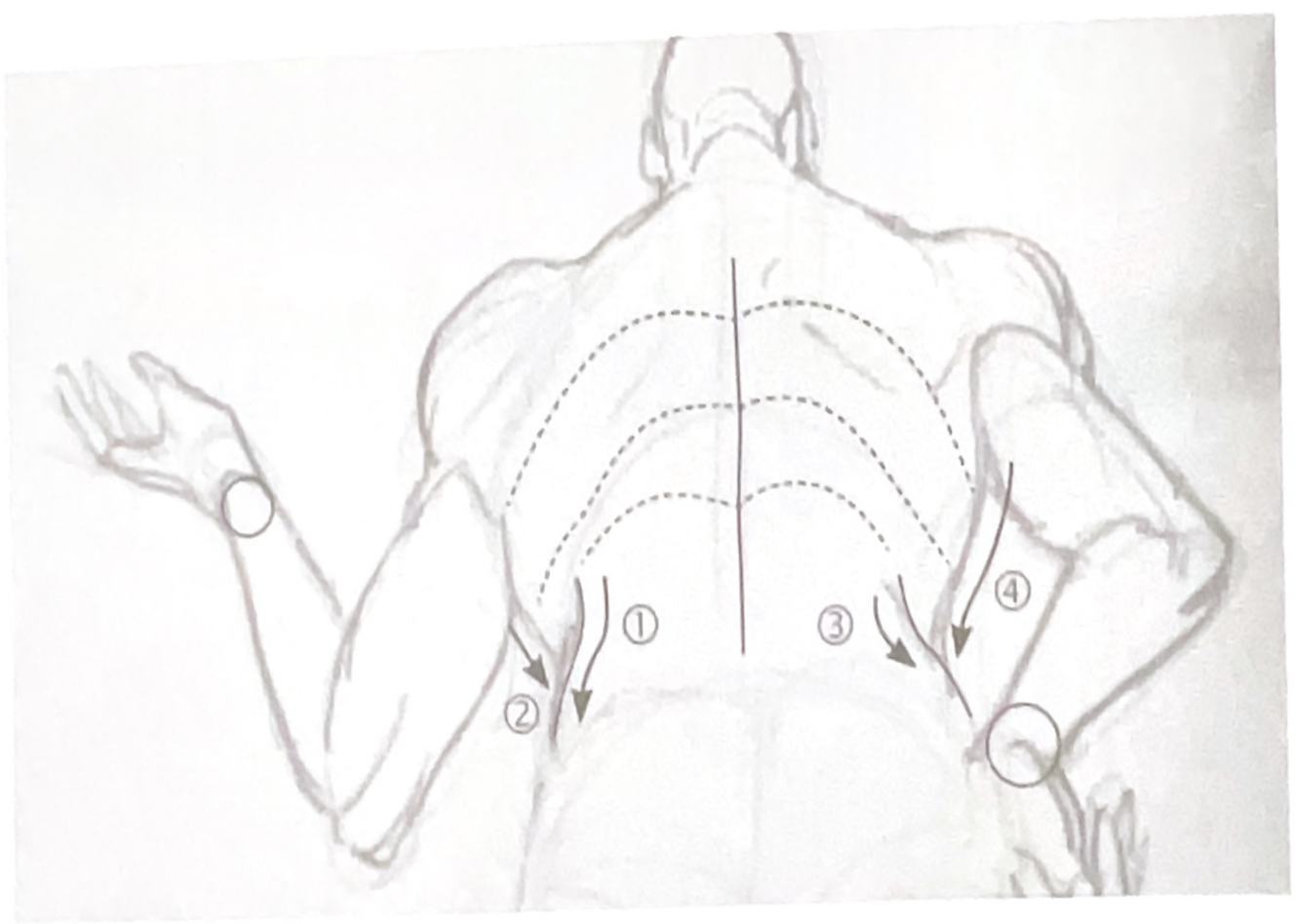
3 Clearly express where the shoulder starts.

4 Create a sense of muscles in the right arm and sketch in the boniness of the elbow.

5 Draw in the left arm, using a large mountain shape to form the shoulder line.

6 Narrow the upwardly extended wrist. Even in only the wrists, there is quite a difference between left and right.





7 Add in lines around the waist to cover the back.

Progress after 1 minute

8 Correct the shape from the shoulder to the upper arm (bicep) to shorten it and capture its angle.

9 Bring the elbow to the foreground to heighten the impression of looking a long way up.

10 Check the sense of distance between the elbow and buttocks again.

11 Make large arcs in the swelling of the buttocks and raised flesh at the backs of the thighs.

12 Quickly draw in lines...

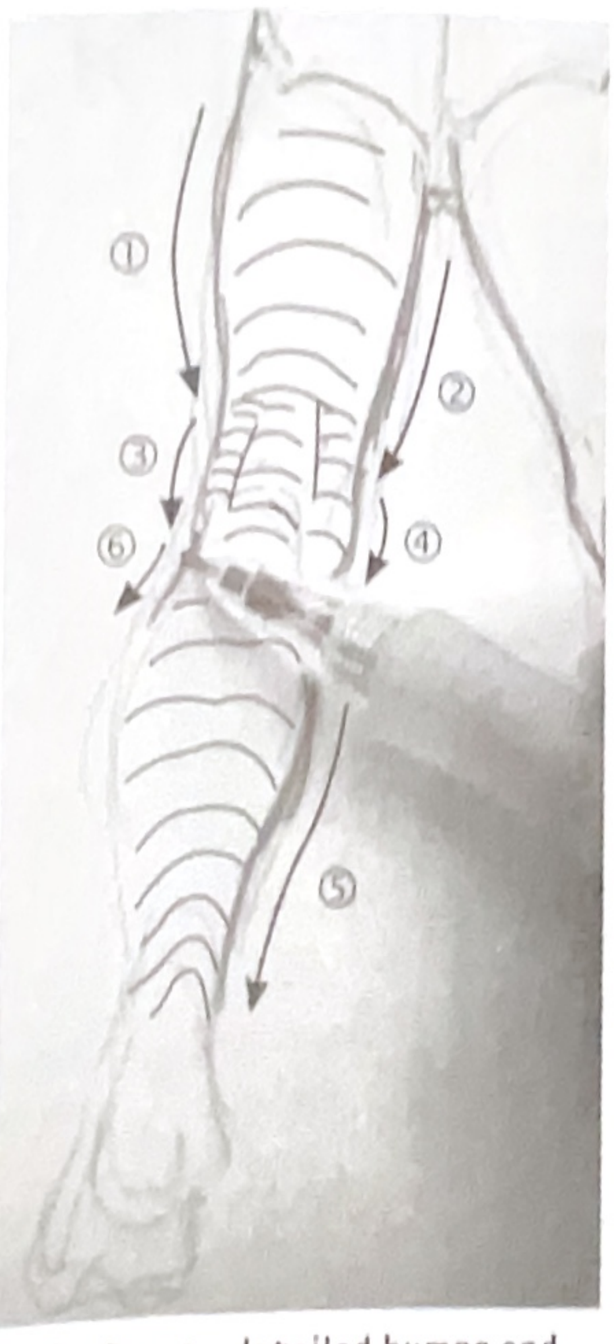
13 Emphasize the bumps in the knee.

14 Connect the swelling of the calf with the hollow at the ankle.

15 Make the protrusion of the ankle joints on the large side.

16 Boldly showing the soles of the feet makes for a stronger sense of viewing the figure from a low angle.

17 Make sure the toes spread out properly too.



18 Create detailed bumps and rises. If you touch your own leg, you'll clearly understand which areas form bumps and swells when muscles are activated. Keep this in mind to work uneven texture onto the figure.

19 Add nuance to the hollow in the sole of the foot, at the same time making sure both the right and left foot are in balance with each other.

Completion of sketch with finishing touches (actual size)

Completed in 3 minutes

20 Dynamic rendering of the distance between the legs and head makes for a bolder result.

A Manga Sketch in 5 Minutes:

Rear View, from Above

Time to produce: 5 minutes ◦ **Draft**: 2 minutes ◦
Finishing touches: 3 minutes

Draft sketch

1 Start with the head, neck and shoulders.

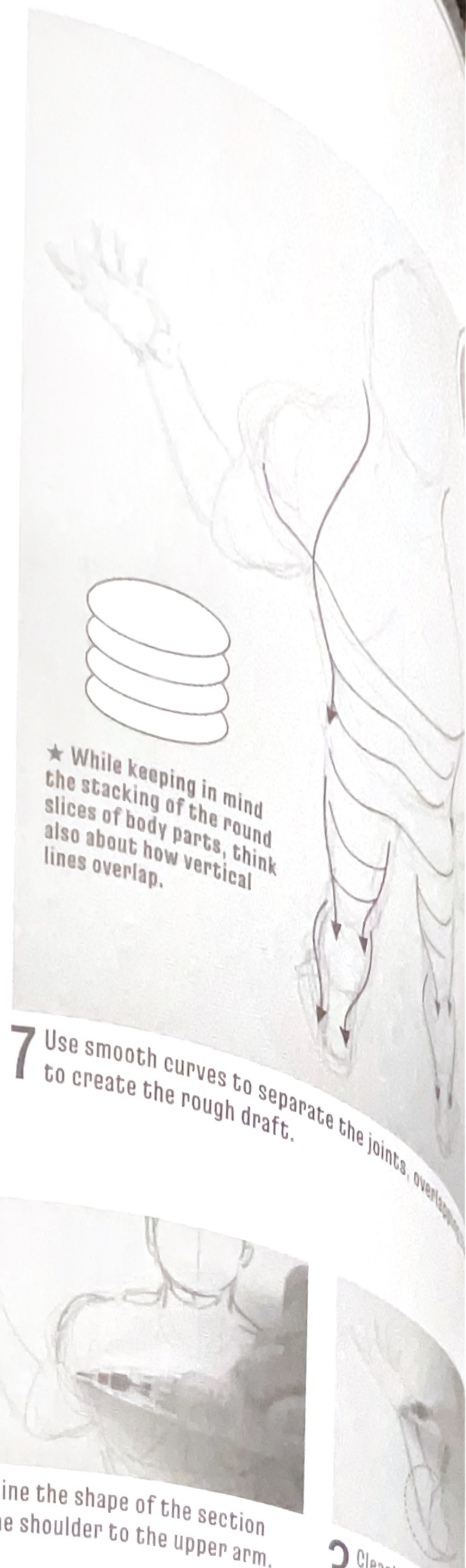
2 Work out the positioning of the thighs from the mass of the back, hips and buttocks.

3 Draw the calves to sit over the ankles.

4 Check the orientation of the seemingly compressed upper arm and forearm.

5 Crush the shape of the left arm.

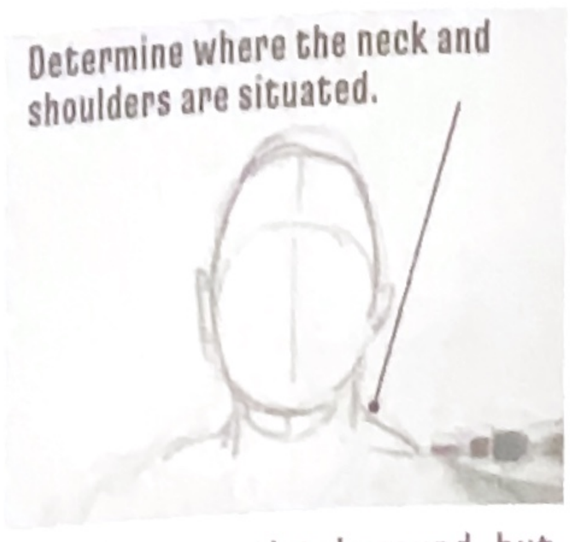
6 Determine the position of the hand, considering the distance from the head and shoulders.

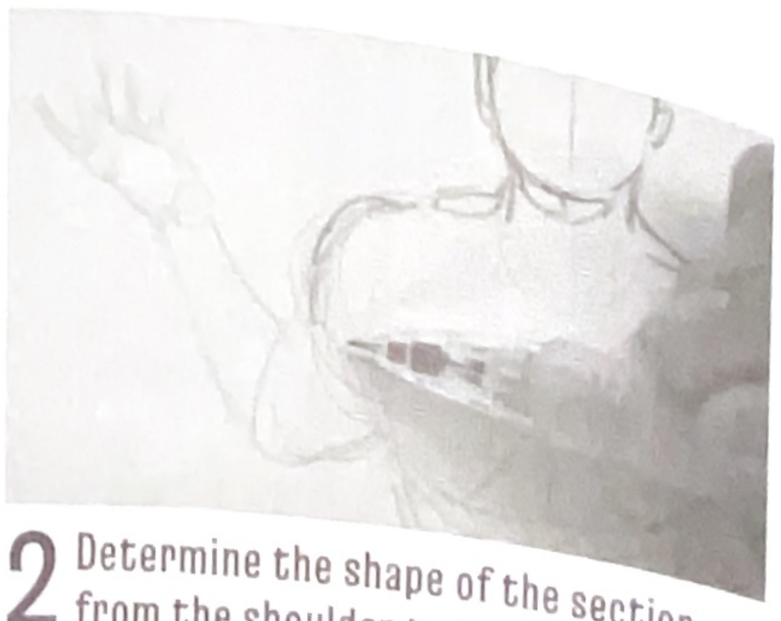


★ While keeping in mind the stacking of the round slices of body parts, think also about how vertical lines overlap.

7 Use smooth curves to separate the joints, overlapping

Finished sketch

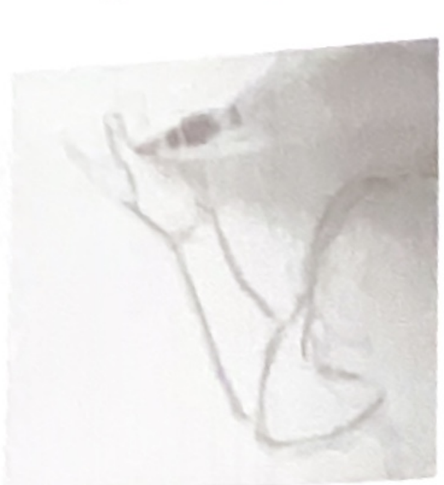




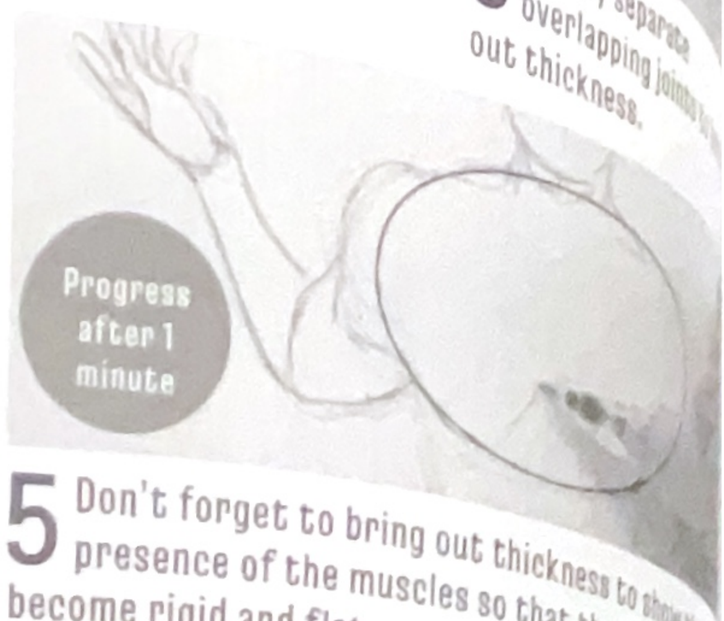
2 Determine the shape of the section from the shoulder to the upper arm.

3 Cleanly separate overlapping joints to bring out thickness.

1 Make the head not completely round, but oval for a cool look.



4 The section from the wrist to the thumb joint is quite thick. Carefully observe and touch your own hand to confirm the texture.



5 Don't forget to bring out thickness to show the presence of the muscles so that the back doesn't become rigid and flat.